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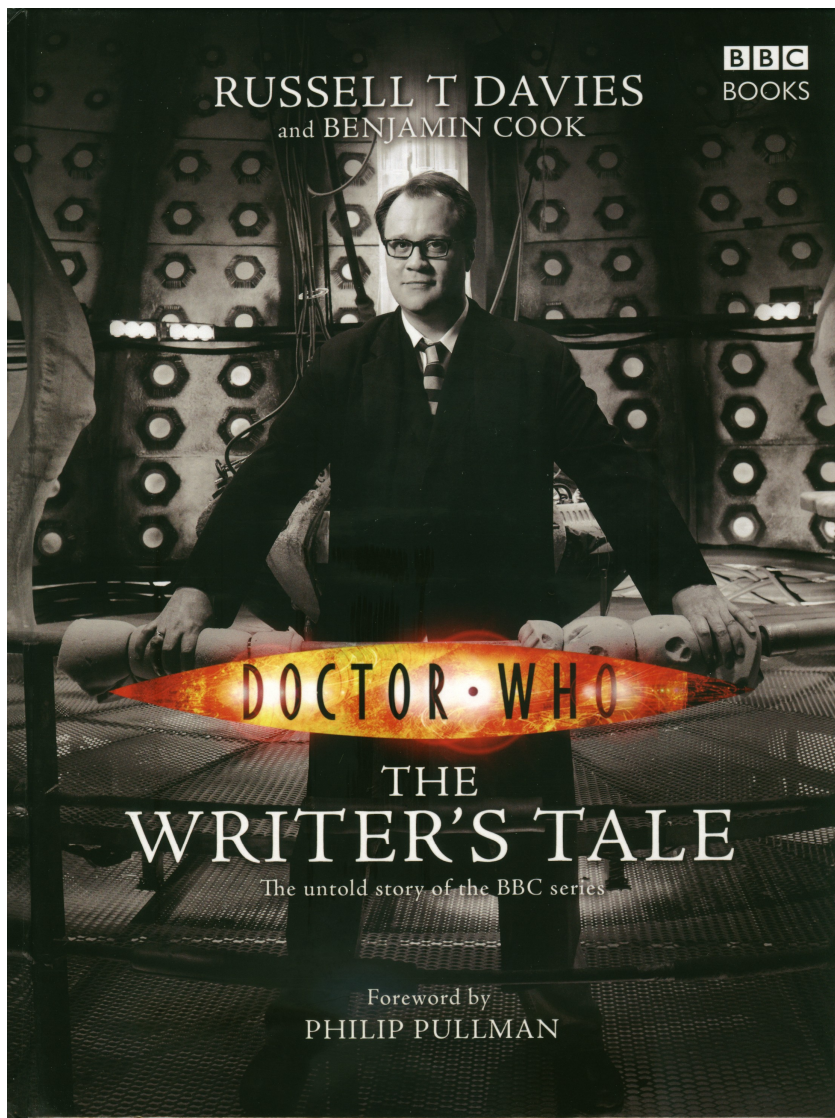
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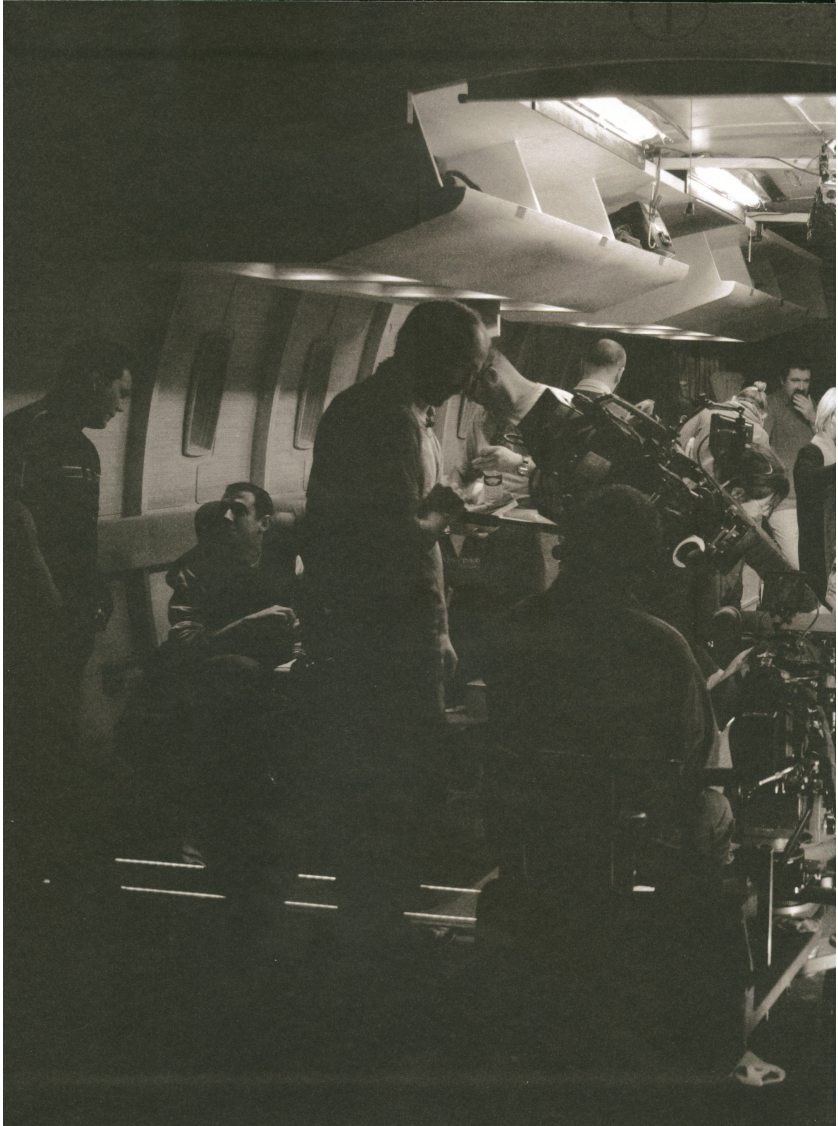
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WRITER'S TALE

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DOCTOR • WHO

THE WRITER'S TALE

The untold story of the BBC series

RUSSELL T DAVIES
and BENJAMIN COOK



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80

10

11

12

120

13

(26.05.07-08.06.07)

16

164

(15.06.07-10.07.07)

40

184

(10.07.07-21.08.07)

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358

(21.12.07-31.12.07)

248

408

(05.01.08-21.01.08)

278

460

(22.01.08-04.03.08)

Doctor Who makes a scene in a restaurant, and Steven Moffat says yes

298

503

506

Guardian

Guardian

Guardian portrays Russell as giggling, priming and lipstick

507

Guardian

318

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Guardian

(07.12.07-20.12.07)

Guardian

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FOREWORD

PHILIP PULLMAN

I

have never met Russell T Davies, but I like him, from writer's block: I don't know why, but I sort of react with

the T on outwards. He steals from the best, which revulsion to that phrase. I imagine it to mean sitting there

proves that he is both discriminating and with No Ideas At All. For me, it feels more like the ideas

unscrupulous; he is adventurous and humane, not a just won't take the right shape or form. 'common combination; and most of all he's full of a He's pugnacious, and rightly so, when faced with boundless energy, which fizzles out of these pages like narrow-minded prejudice: the key is 'not to defend the champagne. He's a genuine maker. Everybody knows work, because I think defence always sounds like *an Doctor Who, and Queer as Folk, and Torchwood. They made* apology, but to go on the attack.' But he's also sensitive to a difference: they have stamped his authority on the TV the difficulties less experienced writers face when trying to screen for a long time to come. My favourite among his deal, for example, with the relentless and merciless idiocystories is *Mine All Mine*, for the simple reason that it was of internet 'criticism'. His attitude is, again, mine, and charming, and it confirmed my long-held view that the therefore resonantly true: 'Creating something is not a Welsh are the sexiest people in the world. democracy. The people have no say. The artist does. It

But what's this book about? Specifically, it's about the doesn't matter what the people witter on about: they and writing -- and the re-writing, and the talking about, and their response come after. They're not there for the thinking about, and the arguing about the scripts for a creation. series of *Doctor Who*. In fact, not only is Russell T Davies a great TV writer, a

However, it's not the theme that's important. What vigorous and creative producer, a wise and perceptive matters are the insights and the vivid and illuminating commentator on the profound business of storytelling, comments that crop up on the way, as Davies examines the and I dare say (I have never met him) a figure of godlike whole business of storytelling. Take the theme itself. Davies and unearthly personal beauty, he is probably says - and he's dead right -- 'Maybe that's

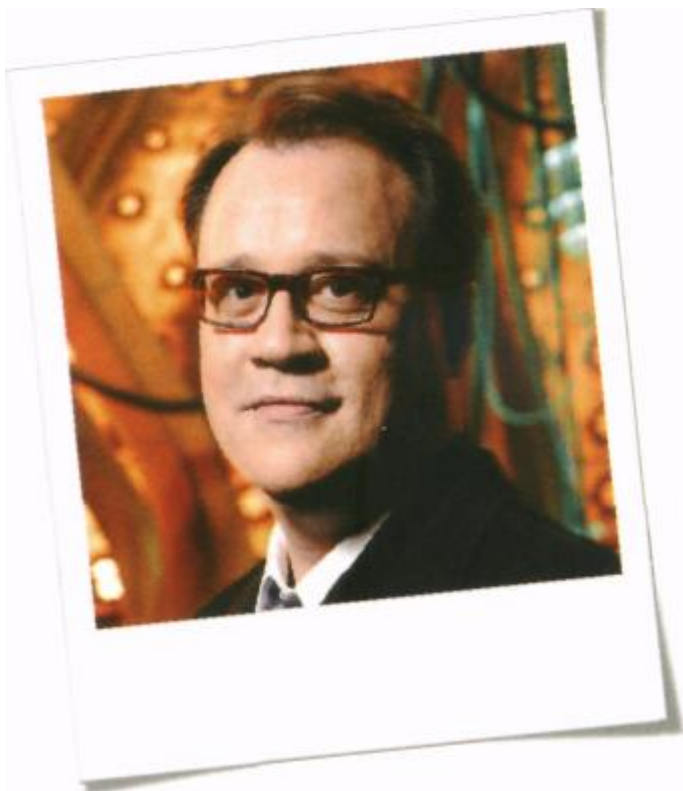
when bad scripts omniscient. Reading this excellent book I was more aware written, when you choose the theme first. I consider than once put in mind of the old song Abdul the Bulbul that I've something to say when I've thought about a person, Amir'. The Bulbul's opponent in that epic conflict was Ivana moment, a single beat of the heart, that I think is true and Skivinsky Skivar, who 'could imitate Irving, play poker or interesting, and therefore should be seen.' pool, and perform on the Spanish guitar.'

That's true of novels, stage plays, films, short stories - Such a man is Russell T Davies. This book is a treasury any narrative that's made up in order to illuminate a theme of wit, of truthfulness, and of good sound storytelling has a quality of duty rather than joy. It's what Yeats called sense, and well worth stealing from. making the will do the work of the imagination.

He's also right -- by which I mean, of course, that his PHILIP PULLMAN opinion coincides with mine -- on the subject of May 2008

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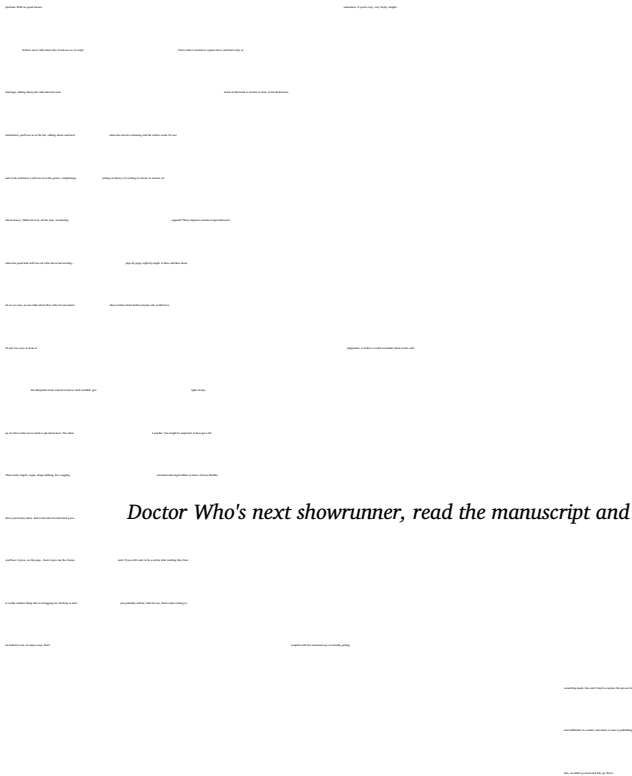
INTRODUCTION

1. The first part of the document discusses the importance of understanding the context of the data being analyzed. This includes identifying the source of the data, the methods used to collect it, and the potential biases that may be present. It is crucial to ensure that the data is reliable and valid before proceeding with any analysis.

2. The second part of the document focuses on the specific methods used for data analysis. This includes a detailed description of the statistical models and algorithms employed, as well as the software tools used to implement them. It is important to provide a clear and concise explanation of these methods so that the results can be interpreted correctly.

3. The third part of the document presents the results of the analysis. This includes a series of tables and figures that illustrate the key findings of the study. Each result is accompanied by a brief explanation of its significance and how it relates to the overall research objectives.

4. The final part of the document discusses the implications of the findings and provides recommendations for future research. This includes a discussion of the limitations of the study and the potential for further exploration of the topics discussed.



Doctor Who's next showrunner, read the manuscript and

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tried to leave it as instinctive, impulsive and contradictory as... well, as the inside of your head. Okay, all right, we did go through the finished text to remove the scandal (3,000 words, including My Night With The Slitheen), the lies (2,000 words, including my belief that Arthur Miller nicked my idea for The Crucible) and the swearing (28,000 words, including some brand new ones), but, apart from that, we left it intact, to make it as honest as possible. Oh yes, and we removed one or two secrets about the future, because *Doctor Who is an ongoing show, and hopefully always will be, for ever.*

To see writing in motion, means writing as work -- a real, proper job, with deadlines and constraints and setbacks, like any other profession. The writer doesn't sit in an ivory tower. Mine's kind of beige, if not nicotine, and the real world is always intruding. No, it doesn't intrude; that real world is part of the writing process too, so a lot of that is laid out for you here, during the most extraordinary year that we've ever had on Doctor Who, with the casting of Kylie Minogue and Catherine Tate and Davros and... oh god, I love this job! (Steven, I've changed my mind! Steven? What d'you mean, 'Russell who?')

The only problem with writing on-the-spot e-mails is that I don't stop and pause to give praise where it's due. The personal nature of this book means that I'm not being too objective, or kind. I take a lot of things for granted, so I don't stop to thank David, or Catherine, or the Heads of Department, or Lindsay, as she sews 500 buttons on 75 extras, or Mark the gaffer, as he hauls his lamps around in the rain, or the runners, as they juggle tea and scripts and abuse. They're the people who really get Doctor Who made, alongside the brilliant teams at Doctor Who Confidential

and the Website, and Branding, and... oh, the thanks could fill a whole book. Albeit a rather dry book.

But right here and now, I just want to say thank you to Ebury, for having faith in us, and to Philip Pullman, for his wonderful words, with special thanks to Ben, for the idea, the support, the kindness and the friendship, and to Andrew Smith, the man who's hardly mentioned in here, because he's part of a different world, one which keeps me sane and makes the whole thing possible.

Oh, and then, by the way, the taxi driver always says, 'So do you think up the story and the actors make up the words?' I've gotta learn to drive.

RUSSELL T DAVIES

July 2008

yuli@sha



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Folk to Bob & Rose to The Second Coming to Doctor Who,

Who Magazine. On that evening in 2004, shop-window

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in effect. Or Russell's personal Series Four production McRobert, Daniel Holdsworth	Matthew McCarthy, Neil
diary... but a diary that answers back! Told through And my mum and dad, or they'll	and Natalie Lambracos.
hundreds of e-mails and text messages, this is How It yous can be found in the	kill me. Further thank
Happened, As It Happened. below, but since no one ever bothers to	Acknowledgements
Last May, for instance, when Russell was on his way who does?), I'd like to single out Clayton	read them (c'mon,
back from Marks & Spencer, in a taxi, and an idea struck beautiful designs and continued support,	Hickman, for his
him, a sudden flash of inspiration... the first thing he did without whom this book might not have	and Julie Gardner,
when he got home (even before unpacking his shopping, I day in the first place.	seen the light of
like to imagine) was e-mail me: 'I had a rush of ideas just you, of course, goes to Russell	But my biggest thank
now,' he enthused, before adding, thrillingly, 'Kylie with this project so passionately, so	himself, for engaging
Minogue should die!' (He can't have meant literally. That honestly, for not telling me to sod off at	thoughtfully and so
would be obscene.) 'I'd never considered that before,' he capturing the madness, the fun and the	the start, and for
continued. 'That feels good.' And then, over the weeks and For telling it How It Is. Even the stuff	struggle of writing.
months that followed, we charted the evolution of that other stuff. For sharing his thoughts	that contradicts the
initial rush of ideas -- many more ideas, too, all bubbling worries (if not the cigarettes and	and hopes and fears and
away in Russell's head, simultaneously - into fully fledged holidays and late-night walks around	coffees and cancelled
characters, and dialogue, and scenes, and a script for a massive glories of a tiny piece of	Cardiff Bay), and the
60-minute Doctor Who Special for BBC One on Christmas together at 4am... which, nine months later,	story clicking
Day. (That one, by the way, was watched by over 13 million watched thing on TV, wowing 9.4	becomes the most
people! Aren't statistics fun?!) thank you.	million people. Russell,

Of course, the nature of The Writer's Tale means that the touch, Russell and me. We exchange

scripts reproduced in this book, for Voyage of the Damned, e-mails, now and then. This morning, for instance, when

Partners in Crime, The Stolen Earth and Journey's End, are the overnight figures came through, he sent me one that

first drafts. In fact, they're pre-first drafts. If you want to said: '9.4 MILLION!!!!!!' He really did use that many

read the finished, polished versions, the shooting scripts for exclamation marks. This writing lark, eh? It's not bad, is it?

all these episodes - along with Midnight and Turn Left, The most watched programme of the week! Ha ha ha! It's

which we didn't have the space for herein - can be viewed on *Doctor Who's first time in the Number One position in its*

Random House's website (www.thewriterstale.com), while whole 45-year history. It's gobsmacking,' he marvelled, and

the episodes themselves are available on DVD from this then signed off with this profundity: 'Someone should write

November. And repeated on BBC Three ad infinitum. a book about how we did it...!'

What else? Oh yes, a few thank yous. Firstly, and most

BENJAMIN COOK

especially, to Nick Lane (he knows why), but also

July 2008

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KEY TO REFERENCES

Episodes of
Doctor Who aren't always given titles until 4.11 Turn Left (Russell T
Davies) close to transmission, so numerical production codes 4.12 The
Stolen Earth (Russell T Davies) are used instead. Listed here in order of
transmission 4.13 Journey's End (Russell T Davies) (with each episode's
writer in parentheses), the 4.14 The Next Doctor (Russell T
Davies) production codes to date are as follows:

1.1 Rose (Russell T
Davies) N.B. The transmission order of Series Four was
revised

1.2 The End of the World (Russell
T Davies) after the initial scripting stage, but the production codes

1.3 The Unquiet Dead (Mark
Gatiss) remained unchanged to avoid confusion.

1.4 Aliens of London (Russell T
Davies)

1.5 World War Three (Russell T
Davies) On Torchwood, the production codes pertaining to

1.6 Dalek (Robert
Shearman) specific episodes are as follows:

1.7 The Long Game (Russell T
Davies) 1.1 Everything Changes (Russell T Davies)

1.8 Father's Day (Paul

Cornell)	1.2	Day One (Chris Chibnall)
1.9 The Empty Child (Steven Moffat)	1.3	Ghost Machine (Helen Raynor)
1.10 The Doctor Dances (Steven Moffat)	1.4	Cyberwoman (Chris Chibnall)
1.11 Boom Town (Russell T Davies)	1.5	Small Worlds (Peter J Hammond)
1.12 Bad Wolf (Russell T Davies)	1.6	Countrycide (Chris Chibnall)
1.13 The Parting of the Ways (Russell T Davies)	1.7	Greeks Bearing Gifts (Toby Whithouse)
2.X The Christmas Invasion (Russell T Davies)	1.8	They Keep Killing Suzie
2.1 New Earth (Russell T Davies)		(Paul Tomalin & Dan McCulloch)
2.2 Tooth and Claw (Russell T Davies)	1.9	Random Shoes (Jacquetta May)
2.3 School Reunion (Toby Whithouse)	1.10	Out of Time (Catherine Tregenna)
2.4 The Girl in the Fireplace		

(Steven Moffat) 1.11 Combat (Noel Clarke)

2.5 Rise of the Cybermen (Tom MacRae) 1.12 Captain Jack Harkness (Catherine Tregenna)

2.6 The Age of Steel (Tom MacRae) 1.13 End of Days (Chris Chibnall)

2.7 The Idiot's Lantern (Mark Gatiss) 2.1 Kiss Kiss, Bang Bang (Chris Chibnall)

2.8 The Impossible Planet (Matt Jones) 2.2 Sleeper (James Moran)

2.9 The Satan Pit (Matt Jones) 2.3 To the Last Man (Helen Raynor)

2.10 Love & Monsters (Russell T Davies) 2.4 Meat (Catherine Tregenna)

2.11 Fear Her (Matthew Graham) 2.5 Adam (Catherine Tregenna)

2.12 Army of Ghosts (Russell T Davies) 2.6 Reset (JCWilsher)

2.13 Doomsday (Russell T Davies) 2.7 Dead Man Walking (Matt Jones)

3.X The Runaway Bride (Russell T Davies) 2.8 A Day in the Death (Joseph Lidster)

3.1 Smith and Jones (Russell T
Davies) 2.9 Something Borrowed (Phil Ford)

3.2 The Shakespeare Code
(Gareth Roberts) 2.10 From Out of the Rain
(Peter J Hammond)

3.3 Gridlock (Russell T
Davies) 2.11 Adrift (Chris Chibnall)

3.4 Daleks in Manhattan (Helen
Raynor) 2.12 Fragments (Chris Chibnall)

3.5 Evolution of the Daleks
(Helen Raynor) 2.13 Exit Wounds (Chris Chibnall)

3.6 The Lazarus Experiment
(Stephen Greenhorn)

3.7 42 (Chris
Chibnall) On The Sarah Jane Adventures, the production

3.8 Human Nature (Paul
Cornell) codes pertaining to specific episodes are as follows:

3.9 The Family of Blood (Paul
Cornell) 1.X Invasion of the Bane

3.10 Blink (Steven
Moffat) (Russell T Davies
& Gareth Roberts)

3.11 Utopia (Russell T
Davies) 1.1 Revenge of the Slitheen Part One

3.12 The Sound of Drums (Russell
T Davies) (Gareth Roberts)

3.13 Last of the Time Lords
(Russell T Davies) 1.2 Revenge of the Slitheen Part
Two

4.X Voyage of the Damned
(Russell T Davies) (Gareth
Roberts)

4.1 Partners in Crime (Russell T
Davies) 1.3 Eye of the Gorgon Part One (Phil Ford)

4.3 The Fires of Pompeii (James
Moran) 1.4 Eye of the Gorgon Part Two (Phil Ford)

4.2 Planet of the Ood (Keith
Temple) 1.5 Warriors of Kudlak Part One (Phil Gladwin)

4.4 The Sontaran Stratagem
(Helen Raynor) 1.6 Warriors of Kudlak Part Two
(Phil Gladwin)

4.5 The Poison Sky (Helen
Raynor) 1.7 Whatever Happened to Sarah Jane? Part
One

4.6 The Doctor's Daughter
(Stephen Greenhorn) (Gareth

Roberts)

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4.7 The Unicorn and the Wasp
(Gareth Roberts) 1.8 Whatever Happened to Sarah
Jane? Part Two

4.9 Silence in the Library (Steven
Moffat) (Gareth Roberts)

4.10 Forest of the Dead (Steven
Moffat) 1.9 The Lost Boy Part One (Phil Ford)

4.8 Midnight (Russell T
Davies) 1.10 The Lost Boy Part Two (Phil Ford)

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WRITERS

movie

credits include The Queen, The Last King of

Scotland, and the adaptation

of his stage play Frost/Nixon

Paul Abbott - credits include Coronation Street and Doctor Who 3.4/3.5 and 4.4/4.5,

Helen Raynor -

Cracker, and creator of Clocking Of, Linda Green, State and has script-edited both shows

Torchwood 1.3 and 2.3,

of Play, and Shameless
Who 3.2 and 4.7, 2005's

Gareth Roberts - Doctor

Douglas Adams - 14 episodes (A Doctor Who between interactive mini-episode

Attack of the Graske, and The

1978 and 1980, and script-edited the show at the end of
Sarah Jane Adventures LX, 1.1/1.2 and 1.7/1.8

the 1970s; best known as the creator of the Hitchhiker's
Gary Russell - script editor on Torchwood and The Sarah

Guide to the Galaxy series (initially for radio, later behind-the-scenes books on

Jane Adventures; author of

novels and a TV series); also originated the idea for the
Doctor Who

computer game Starship Titanic; died 2001

Keith Temple - Doctor Who 4.2

Lindsey Alford - script editor on Doctor Who Series Three

and Four, and The Sarah Jane

Adventures

ACTORS

Peter Bowker - TV credits include Blackpool, The

Canterbury Tales, and *Casualty*
Jones in Doctor Who Series

Freema Agyeman - Martha

Chris Chibnall - Doctor Who 3.7, and head writer on **Three**
and Four, and *Torchwood* 2.6, 2.7 and
2.8

Torchwood (1.2, 1.4, 1.6, 1.13, 2.1, 2.11, 2.12, 2.13)
Donna's dad, Geoff, in Doctor Who 3.X

Howard Airfield -

Paul Cornell - Doctor Who 1.8 and 3.8/3.9
Hostess in Doctor Who 4.8

Rakie Ayola - the

Richard Dawkins - evolutionary biologist and popular
Blon Fel-Fotch Pasameer-Day Slitheen

Annette Badland -

science writer; cameoed as himself in
Doctor Who 4.12 (alias Margaret
Elaine) in Doctor Who 1.4/1.5 and 1.11

Brian Elsley - co-creator of and showrunner on *Skins*
Captain Jack Harkness in Doctor Who

John Barrowman -

Mark Gatiss - Doctor Who 1.3 and 2.7; also played **Series**
One, **Three**, and **Four**, and *Torchwood*
Professor Lazarus in Doctor Who
3.6

Simon Callow - Charles Dickens in Doctor Who 1.3

Matthew Graham - Doctor Who 2.11, and co-creator of
Lobus Caecilius in Doctor Who 4.3

Peter Capaldi -

Life on Mars
in Mine All Mine, and Foon

Debbie Chazen - Big Claire

Stephen Greenhorn - Doctor Who 3.6 and 4.6
Hoffin Doctor Who 4.X

Van

Robert Holmes - 64 episodes of Doctor Who between
Chantho in Doctor Who 3.11, and the

Chipu Chung -

1968 and 1986, and script-edited the
show in the mid Fortune Teller in
4.11

1970s; died 1986

Noel

Clarke - Rose's boyfriend, Mickey Smith, in Doctor

Matt Jones - Doctor Who 2.8/2.9 and Torchwood 2.7;
Two, and Four; also wrote Torchwood 1.11

Who Series One,

script editor on Queer as Folk and
Queer as Folk 2
Camille Coduri - Rose's mum, Jackie Tyler, in
Doctor Who

Joe Lidster - Torchwood 2.8

Series

One, Two, and Four

Tom MacRae - Doctor Who 2.5/2.6
Max Capricorn in 4.X

George Costigan -

Jimmy McGovern - TV credits include Cracker, The Lakes,
- Val Cane in Doctor Who 4.8

Lindsey Coulson

and The Street, all of which he
created

Bernard Cribbins - Donna's granddad, Wilf Mott, in

Robert McKee -- screenwriting guru
Series Four

Doctor Who 4.X and

Brian Minchin -- script editor on Doctor Who Series Four
- Ianto Jones in Torchwood and

Gareth David-Lloyd

and
Torchwood

Doctor Who 4.12/4.13

Steven Moffat - Doctor Who 1.9/1.10, 2.4, 3.10 and
Gossage in Bob & Rose

Alan Davies - Bob

4.9/4.10, as well as Children in Need
mini-episode Time
Peter Davison - the Fifth Doctor in Doctor
Who from 1981

Crush, and Russell T Davies' replacement as showrunner

to 1984, as

well as in 2007 mini-episode Time Crash

13

from Doctor Who Series
Five Christopher Eccleston - Steve Baxter in The

Second

James Moran - Doctor Who 4.3 and Torchwood2.2
the Ninth Doctor in Doctor Who

Coming, and

Peter Morgan - TV credits include The Deal and Longford;
Series
One

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WHO'S WHO

Janet Fielding - Tegan Jovanka in Doctor Who from 1981
in Doctor Who 4.X
to 1984

Quintus Caecilius in Doctor Who 4.3
Singing
Lynne Perrie - Ivy Tilsley (later Brennan) in Coronation

Detective; movie credits include the Harry Potter films
Street; died 2006
Aidan Gillen -
Stuart Jones in Queer as Folk and Queer as
Series One, Two,

Folk 2
Gorman - Owen Harper in Torchwood Series One
credits include At Home with the

and Two
New Tricks
Mitch Hower - Maxxie Oliver in Skins
Morvin Van Hoffin Doctor Who 4.X
movie
Dennis Hopper - American actor and filmmaker;
Christopher Ryan - Lord Kiv in 1986 Doctor Who serial

credits include Blue Velvet, Speed,
Apocalypse Now, and
leader General

Easy Rider
Staal in
Doctor Who 4.4/4.5
Nicholas Hoult - Tony Stonem in
Skins
Daniel Ryan - Andy Lewis in Bob & Rose, and Biff

Cane
Charlie Hunnam - Nathan Maloney in Queer as Folk and
in
Doctor Who 4.8

Queer as Folk 2
Colin Salmon - Dr Moon in
Doctor Who 4.9/4.10
Jessica Hynes (nee Stevenson) - Holly Vance in Bob &
Simm - the Master in Doctor Who 3.11 and

Rose, and Joan Redfern in Doctor Who 3.8/3.9
3.12/3.13
David Jason - TV
credits include Open All Hours, Only
Lesley Sharp - Rose Cooper in Bob & Rose,
Judith Roach in

Fools and Horses, and A Touch of Frost

The Second Coming, and Sky

Silvestry in Doctor Who 4.8 Peter Kay - the Abzorbaloff in Doctor Who 2.10 Elisabeth Sladen - Sarah Jane Smith in Doctor Who from Craig Kelly -

Vince Tyler in Queer as Folk and Queer as 1973 to 1976, reprising the role in 1983 anniversary

Folk 2 special The Five Doctors and in Doctor Who 3.3

and Sam Kelly - TV credits include 'Allo 'Allo! and Porridge 4.12/4.13, and The Sarah Jane

Adventures Jacqueline King - Donna's mother, Sylvia Noble, in Brenda Strong - Mary Alice Young in Desperate

Doctor Who 3.X and Series Four Housewives Alex Kingston -- River Song in Doctor Who 4.9/4.10 Clive Swift - Jobel in 1985 Doctor Who serial Revelation of Sarah Lancashire -- Miss Foster in Doctor Who 4.1 the Daleks, and Mr Copper in Doctor Who 4.X James Marsters - Captain John Hart in Torchwood 2.1, Catherine Tate - Donna Noble in Doctor Who 3.X and

2.12 and 2.13 Series

Four Sir Ian McKellen - movie credits include the Lord of the David Tennant - Giacomo Casanova in Russell T Davies'

Rings and X-Men trilogies Casanova, and the Tenth Doctor in Doctor Who Series Kylie Minogue - Australian pop star and actress;

Astrid Two, Three, and Four

Peth in Doctor Who 4.X Russell Tovey - Midshipman Frame in Doctor

Who 4.X Georgia Moffett - Jenny in Doctor Who 4.6 David Troughton - Private Moor in 1969 Doctor Who Colin Morgan - Jethro in Doctor Who

4.8 serial The War Games, King

Peladon in 1972's The Curse Naoko Mori - Toshiko Sato

in Doctor Who 1.4 and of Peladon, and Professor Hobbes in Doctor Who 4.8

Torchwood Series One and Two Indira Varma - Suzie Costello in Torchwood 1.1 and 1.8 Eve Myles - Gwyneth in Doctor Who 1.3, and Gwen Jimmy Vee - Doctor Who credits include the Moxx of

Cooper in Torchwood and Doctor Who
4.12/4.13 Balhoon (1.2), the Space
Pig (1.4), and Bannakaffalatta (4.X); The Sarah Jane
Adventures credits include Carl Slitheen (1.1/1.2),
the Graske (1.7/1.8), and Nathan

14

Geoffrey Palmer - Edward Masters in 1970 Doctor Slitheen
(1.9/1.10)

Who serial Doctor Who and the Silurians, Earth Lee Williams - TV credits
include Teachers and The Forsyte

Administrator in 1972 serial The
Mutants, and Captain Sam: To Let

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WHO'S WHO

Penelope Wilton - Monica Gossage in Bob & Rose, and
TV producing credits include The Bill

Paul Marquess -

Harriet Jones in Doctor Who 1.4/1.5,
2X and 4.12 and Family Affairs;
creator of Footballers' Wives

Kate Winslet - Reet in Dark Season; movie credits include
director of The Sarah Jane Adventures

Charles Martin -

Titanic, Eternal Sunshine of the Spotless Mind, and Finding 1.5/1.6
and 1.9/1.10, and two episodes of Skins

Neverland

Series Two

Charles McDougall -

director of the first four episodes of

OTHERS

Queer as Folk

cameoed as themselves in Doctor

McFly - pop-rock band,

William Baker - Kylie Minogue's creative director

Who 3.12

Matthew Bouch - producer of The Sarah Jane Adventures
McKinstry - concept artist on Doctor Who since

Peter

Will Cohen - visual FX producer on Doctor Who
Two

Series

production co-ordinator on Doctor

Jess Van Niekerk -

Phil Collinson - producer of Doctor Who Series One to Four

Who Series One to Four

Robin Davies - driver on Queer as Folk, Queer as Folk 2,
and TV presenter; cameoed as

Paul O'Grady - comedian

Bob & Rose, The Second Coming, Mine Ml Mine, and

himself in

Doctor Who 4.12

Doctor Who Series One; died in 2007 Nick Elliott -

Louise Page - costume

designer on Doctor Who since

Controller of Drama at ITV, from 1995
to

Series Two

2007

Andy Pryor - casting

director on Doctor Who and Torchwood

Peter Fincham - Controller of BBC One, from 2005 to 2007

Tessa Ross - Channel 4's

Film and Drama Controller

Jane Fletcher - BBC One's Head of Press, from 2005 to 2007

Nicola Shindler - producer

of Queer as Folk, Bob & Rose,

Julie Gardner - BBC Wales' Head of Fiction and Drama,

and The
Second Coming, and founder of
independent TV

and executive producer of Doctor
Who, Torchwood, and

drama

production company Red

The Sarah Jane Adventures

Tracie Simpson -

production manager on Doctor Who

Murray Gold - composer of Doctor Who's musical scores

Series One

to Four

Neill Gorton - designer of special make-up and prosthetics

up designer on Doctor Who

Barbara Southcott - make-

on Doctor Who, Torchwood, and The
Sarah Jane

since Series

Three

Adventures

Richard Stokes - producer

of Torchwood Series One and Two

Sarah Harding - director of four episodes of *Queer as Folk*

James Strong - director of

Doctor Who 2.8/2.9, 3.4/3.5,

Graeme Harper - director of six Doctor Who episodes

4.X and 4.1

during the 1980s, as well as Doctor
Who 2.5/2.6,

Colin Teague - director of

Doctor Who 3.12/3.13 and 4.3,

2.12/2.13, 3.7, 3.11, 4.2, 4.7, 4.11
and 4.12/4.13, and

Torchwood 1.3, 1.7, 2.2

and 2.4, and *The Sarah Jane*

Children in Need mini-episode *Time Crash*

Adventures 1 .X

Anna Home - the BBC's Head of Children's Television,

Edward Thomas -

production designer on new

from 1986 to 1997

Doctor Who, Torchwood,

ana. The Sarah Jane

Jay Hunt - Controller of BBC One from 2008

Adventures

Verity Lambert - Doctor Who's first producer, from 1963

Mark Thompson - the BBC's

Director-General

to 1965; other TV producing credits
include Adam

Jane Tranter - the BBC's

Controller of Fiction, who -

Adamant Lives!, The Naked Civil Servant, Minder,

as Head of
Drama -- oversaw the 2005 resurrection
of

Jonathan Creek, and Love Soup

Doctor Who

Susie Liggat - producer of Doctor Who 3.8/3.9, 4.2,

4.4/4.5, 4.7 and 4.11, and The Sarah
Jane Adventures 1.X Piers Wenger - Julie Gardner's
replacement as BBC Wales'

Freddie Ljungberg - Swedish footballer, and underwear Head
of Drama, and executive producer of
Doctor Who

model for Calvin
Klein from Series Five
onwards

Manchester-based drag queen,

Euros Lyn - director of Doctor Who 1.2, 1.3, 2.2, 2.4, 2.7,

2.11, 3.X, 4.9/4.10 and 2005's
Children in Need episode appeared in
Bob & Rose

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yuli@sha

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CHAPTER ONE

DEFINITELY MAYBE

In which Mika is inspiring, Skins is disappointing,
and Russell performs a triple loop on ice

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

SUNDAY 18 FEBRUARY 2007 07:19:48 GMT
GMT

SUNDAY 18 FEBRUARY 2007 12:41:59

AN IDEA

RE: AN IDEA

I've been thinking. I know, I know, but I was feeling Well, that's
a yes, then. You had me at hello.

dangerous. How about a magazine article on the
writing Morning, Benjamino! Look at you, typing at first

of one or more of your Doctor Who scripts? The nuts and light on
a Sunday. You're-meant to be waking up hung

bolts of the process, from start to finish. Developing the over in the
bed of two strangers called Hans and Milly.

story, the characters, the dialogue. An exploration of the London
isn't what it's cracked up to be. Anyway, yes to

painstaking creation process. What worked, what didn't, the
writing thing. But I'd better warn you -- I've never

and why. I think it'd be fascinating. Or would it be too done
anything like it before. If it feels too odd, I'd have to

intrusive? And is there enough time? I'd want to chat to stop. My
worry is, I never show my stuff to anyone. I just

you about your ideas before you start writing (it could be lock
myself away and work. But the real problem is, I

this year's Christmas Special, or Episode 1 of Series Four, don't do
my working out on paper. I don't often do

17

or another episode altogether), and exchange regular treatments
or breakdowns. It all exists in this great big

e-mails over the weeks and months that you spend stew in
my head, because any story can go in any

scripting, honing, and developing the episode(s). I'd need direction.
It's not what you write, it's what you choose

to read, discuss, and compare various drafts. It'd be a --and I'm good
at choices. Paul Abbott always says that

unique and valuable look at the art of the television about me,
bless him. He says that I make good choices

scriptwriter. --as opposed to someone
who writes a first draft, and

Thoughts? *then focuses on what*
the story is about, what works and

P.S. Please say yes. what doesn't. But I
doubt that makes me a better writer.

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 19 FEBRUARY 2007

00:35:32 GMT

RE: AN IDEA

happening. Not just what goes into that great big stew in

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 19 FEBRUARY 2007

01:08:01 GMT

RE: AN IDEA

Doctor Who schedule), we might complain about

Continued on page 21

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SERIES FOUR BREAKDOWN

This is the Series Four Breakdown, compiled by Russell for the production team early in 2007. 'It's such a scary

document, people might resign,' he joked at the time. Episodes 4.X, 4.1, 4.11 and 4.12/4.13 were to be scripted by

Russell, 4.2 by Keith Temple, 4.3 by either Mark Gatiss (World War II) or James Moran (Pompeii), 4.4 and 4.5 by

Helen Raynor, 4.6 by Stephen Greenhorn, 4.7 by Gareth Roberts, 4.8 by Tom MacRae, and 4.9/4.10 by Steven

Moffat...

DOCTOR FOUR	WHO	SERIES
		sequence of a man transforming into an Ood.

4.X TITANIC	-	STARSHIP 4.3 - NAZIS
----------------	---	-------------------------

The Titanic In Space crossed with The Poseidon Monsters on the loose in the Natural		World War II.
---	--	---------------

<i>Adventure. The ship is on a Christmas Cruise, gets hit</i> a Nazi strike-force invades. FIRST		History Museum as
---	--	-------------------

by meteorites, and the Doctor and survivors have to AVAILABLE, but with changes to come.		DRAFT SCRIPT
---	--	--------------

crawl through the wreckage and find out who caused could be a London shoot for a few days, if		The museum
--	--	------------

the sabotage, while stopping the ship hitting the Earth interior of the Natural History Museum,		we can use the
--	--	----------------

below. It's not a proper recreation of the Titanic, it's more Cardiff corridors and rooms as well, if		but we'll need
--	--	----------------

of a luxury hotel, with Olde Worlde trappings, plus Plus, an Indiana Jones-type chamber		they can match.
--	--	-----------------

Christmas decorations. The people on board, staff and beneath, with sliding stone doors and stuff.		hidden
---	--	--------

passengers, aren't human; they're just visiting, like a

cruise ship to the Bahamas. I'd like a new, one-off,

spiky-faced little alien in black tie to be one of the

survivors. Plus, the main monsters are the ship's robot

OR!!!

I am worried

about recreating World War II again so
staff- Golden Angels, beautiful, male, blank-faced
script could be replaced by... soon.³ This entire
masks. Also, the Judoon stomp in at the end to arrest
the villains.¹ And there'll be a trip down to Earth, to a

4.3 -

POMPEII

night-time shopping street with Christmas decorations - God help us!
We could build a villa interior, some alien
but it's deserted! No people. And maybe one scene on base inside the
volcano, and a CGI Vesuvius, smoke
moorland at the end. With snow. Gotta have snow. and lava and
all that, and Fire People might be
obvious worry is: we can stand in a bit possible... but the

4.1 - NEW
COMPANION

countryside and look at a CGI Pompeii from a of Welsh
The Doctor meets his new companion, they solve an distance, but I
don't know how we can achieve any sort
alien threat, and then sail off together. Modern-day of exterior street/
marketplace/whatever. We have to see
Earth. Possibly a CGI monster. people running
from those ashes! But let's talk about it, because it's possible
that we can write a script around

4.2 - PLANET OF THE
OOD3

'Pompeii' is such an our parameters. For once! And
A visit to their home planet, an ice-world, where the irresistible
headline.
poor Ood are being sold into slavery by the human
race. CGI-enhanced exteriors - wide-open

vistas 4.4/4.5 - SONTARANS4

covered in snow. Factories where Ood are processed. Martha calls
the Doctor back home.s A huge British
Posh PR-type offices, where the whole enterprise looks science project

to repair the ozone layer is being

legit, but underneath are dark, grimy rooms where the
the Sontarans. Big, sprawling science base.

infiltrated by

Ood are treated terribly. One huge warehouse space,
military feel. These episodes might

Maybe a

full of Ood cages. Caves where the giant, pulsating, CGI
1.9/1.10 were set during the Blitz.

3 Doctor Who

19

Ood-brain is fermenting. Plus, a
dome-headed aliens, the Sontarans featured in

4 A warrior race of

serials between 1973 and 1985.

four Doctor Who

(played by Freema Agyeman) was the Doctor's

5 Martha Jones

1 The rhino-like Judoon, a race of mercenary police, first appeared in

Doctor Who 3.1
companion throughout Series Three.

travelling

2 The subservient Ood debuted in Doctor Who 2.8.

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SERIES FOUR BREAKDOWN (continued)

have quite a bit of military hardware, open battles that this means actual animation), and he describes thebetween soldiers and Sontarans, guns, trucks, library as dark and dusty, abandoned, creepy, though it'sexplosions. It's war! Also, secret Sontaran chambers alien and sci-fi at the same time. Events are connected towere they're mass-cloning. The science project an ordinary modern-day boy in his bedroom.involves some device being attached to 'Every Home

in Britain', like, say, a metal tube running from floor to **4.11 - COMPANION ALONE**gutter. Plus, back to suburbia with the companion's Double-bank. Doctor-lite. I'll try to keep this low-cost.family. Honestly.

4.6 - ALIEN PLANET **4.12/4.13 - THE**

STOLEN EARTHThe Doctor, Martha, and the new companion. It's not a The season finale. Earth is transported halfway acrosshuge-vistas world; it's more contained. Maybe a the universe as part of a Dalek plot.7 These episodesbroken-down world at war, huddled in bunkers, under feature Martha, Captain Jack, Sarah Jane, Elton, andfire. I'd love a new race of alien soldiers for this-all Rose.8 Jackie and Mickey?9 Also, can I have the rest of theidentical, like the Ood. Battle-scarred grunts in Torchwood team, just for a couple of days? Plus, aflight-suit-like costumes. Also, Martha goes back home at futuristic space station complex where lots of alien racesthe end of this episode, requiring one suburbia-type are gathering for a conference. CGI: Bane, Krillitanes,scene. Gelth, Isolus, everything we've got in the computer. 10

PROSTHETICS: Judoon, Slitheen, the Graske, the Moxx**4.7 - AGATHA**

CHRISTIE of Balhoon (well, his brother, the Jixx of Balhoon), Sisters ofThe Doctor and Agatha hunt the murderer! Pure Agatha the Wicker Place Mat, plus a new female alien, a wise oldChristie. Country house, drawing rooms, wood-panelled counsellor, head of the space conference.11 And Daleks,corridors, below-stairs, etc. Nice and smart and gorgeous. en masse. Lots of gunfire and exterminations. And thel's probably set in 1966, but should feel old-fashioned, biggest Dalek spaceship interior ever - more like a Daleklike a '20s/'30s thriller. But the gentry don't date much Temple. Christ almighty! The skies over the Earth need to anyway. And a CGI monster on the loose. be changed to weird outer space vistas. Also, visible in

the sky, a huge Dalek ship

exterior. The size of a solar **4.8 - CENTURY**
HOUSE system! This will probably
explode. Like they do. And

Davros.12A double-bank
episode.'All Doctor. Companion-lite (she

sits at home and watches the whole thing on TV with her 7 The Daleks - with
their battle cry of'Ex-ter-min-ate!' - first appeared

in Doctor Who in 1963,
and have featured in many subsequent episodes,mum; hopefully, one day's filming with her).
The Doctor becoming synonymous with the show.goes live on reality TV show
Most Haunted to track down 8 Captain Jack Harkness {played by John
Barrowman) travelled with the

Doctor in Series One and
Three, and is the central character in spin-offthe ghost of the Red Widow. A big, old,
abandoned, series Torchwood] Sarah Jane Smith (Elisabeth Sladen),
companion tospooky house, like on a cliff top. OB vans and trucks with the Third
and Fourth Doctors in the mid 1970s, returned in Doctor Who

2.3, and subsequently the
spin-off The Sarah Jane Adventures', Eltoncables ringed around the house. Certain rooms
will Pope (Marc Warren) appeared in Doctor Who 2.10; Rose Tyler (Billie

Piper) was the Doctor's
companion throughout Series One and Two.flashback to the 1950s or '60s. A big fire
sequence

9 Rose's mother Jackie
(played by Camille Coduri) and boyfriend Mickeytowards the end - a couple of rooms
burning. (Noel Clarke) featured in Series One and Two.

10 The Bane first appeared
in The Sarah Jane Adventures 1.X; the bat-

like Krillitanes in Doctor
Who 2.3; the Gelth in Doctor Who 1.3; the Isolus **4.9/4.10 - SPACE**
LIBRARY in Doctor Who 2.11An ancient, alien

library on another world has been 1

1 The Slitheen debuted in
Doctor Who 1.4; the Graske at Christmas

2005, in interactive mini-
episode Attack of the Graske; the doomedsealed off for centuries, until the Doctor joins
an Moxx in Doctor Who 1.2, alongside a clan of background aliens

nicknamed the Sisters of
the Wicker Place Mat.archaeological expedition on a mission to find out why.

12 The (fictional) creator
of the Daleks, mad-scientist Davros, firstIt's a Steven Moffat script (not available yet), so God

help appeared in 1975 serial Genesis of the Daleks.

us! He says there are moving shadows (I'm worried

20

6 Each series contains at least one double-bank episode, featuring nominal appearances from one or more of the regular cast, so that another episode can be shot simultaneously, to save on filming days.

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DEFINITELY MAYBE



time, still be asked in interviews, 'How do you feel about the fact that you were originally conceived to be a blind Sumo lesbian?'

Anyway, off to bed. Not because I'm tired, but because I'm reading a brilliant book, *Prisoner of Trebekistan*. The 'Trebek' is Alex Trebek, who's presented the US quiz show

Jeopardy! for over 20 years. It's the story of a man who dedicated his life to getting on the show. It's so brilliant, and so funny, and even heartbreaking in small and beautiful ways. A man who's devoted to telly. No wonder I like it.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 19 FEBRUARY 2007 02:23:45 GMT

RE: AN IDEA

Yes, I like Penny.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 21 FEBRUARY 2007 00:57:02 GMT

RE: AN IDEA

the mood for another Christmas Special.

David Tennant gets himself in

Penny it is! I like that too. with the 'death' of lanto, but these plans are being stymied

Right. The Great Correspondence. Let's start. I've been in the preparation stage, because Indira Varma is pregnant

sitting here for about two hours thinking, go on, start and Naoko Mori needs some time off.² The schedule is like

writing to Ben. With the back of my head going, EEK! a spinning wheel of alternative options, intruding into the

The scary thing is, it feels so exposed, balanced by the thinking process. On top of all that there's the Doctor Who

lovely thing that you're one of the few people I'd trust Christmas Special, the Titanic In Space. (Titanic II-- is that

completely to do this with. The only other person I used a good title?) For the past few days, I keep focusing on one

to show script-in-progress was my Manchester script of the central characters, an old historian-type figure - a

editor, Paul Abbott's wife, Saskia, because she lives with a nice, funny part, a man who's studied the Earth (these are

writer.¹ She knows how barmy it is. aliens, sailing above the Earth, on a Christmas Cruise), and

I'm just going to type and say everything. The moment I he gets all Earth history hopelessly wrong. "They worship

start censoring, it'll start to become 'written', and I think the Great God Santa! He should wear round pebble

you need to know everything. I think that's the process glasses. A while back, I read that Doctor Who is one of the

you're after. I'm going to type what's in my head, and how few programmes that David Jason lets his young daughter

it started developing today. No, not developing, but watch. Perfect guest star! Yesterday, we asked Andy Pryor,

shifting. It's 4.1, the first episode of Series Four, and the our casting director, to contact David's agent. The agent

creation of Penny. A good, iconic episode, but still a confirmed that, yes, David's daughter genuinely loves the

standard 45-minute length - show, so they'll talk to him, with the caveat that he's very

Of course, this big lump of Maybe coexists with busy, and with our fear that he'd cost a fortune. But that

thoughts on my two scripts for 'The Sarah Jane Adventures created today's shift onto Doctor Who 4.1, because Sarah

-- *which I'm dying to write, but I suspect time is running Jane and Torchwood problems can park. And David Jason*

out. Plus, Torchwood Series Two, for which I'm supposed 2 Torchwood operatives in Series One and Two include computer specialist

21

to be writing the Annual Return Of Suzie, coinciding Toshiko Sato (Naoko Mori), support man Ianto Jones (Gareth David-Lloyd),

and. in 1.1, second-in-command Suzie Costello (Indira Varma).

1 Saskia Abbott script-edited both Bob & Rose and Casanova.

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DOCTOR WHO THE WRITER'S TALE

.....
ever happens, so I leave that for a minute... and my mind
.....
.....
.....
.....
.....
.....
.....



You could tell the difference? That's a Doctor Who

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

thought you lived in.' That's Penny! I'm going to use that

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

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http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

Penny meets the Doctor. Illustration

by Russell! T Davies.

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

Times Covers Party, Jane Tranter (the BBC's Controller of

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

everyone to come back in cameos for 4.12/4.13, including

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

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http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

http://www.bbc.co.uk/1/health/2012/04/120412_penny_doctor.shtml

3 Catherine Tate played would-be-companion Donna Noble in 3.X.

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DEFINITELY MAYBE

the funny mum. Little voice in the Maybe, a little doubt to sustain, but it's teaching for a different feel, using the

whispering away: 'You've done funny mum. Lots of funny stuff of every other drama. Not being limited to a

mums, in fact. Rose's. Even Donna's. What about a funny straightforward telling of a sci-fi or fantasy story. The

dad?' But dads aren't funny. Yes, that's not fair, and point is - I don't think that will happen, but I did have an

probably not true. But tough. We're actually close to exhilarating moment of thinking it could happen. That

tackling that question that I always refuse to answer: exhilaration carries over into the rest of the story, and

where do you get your ideas from? That's why this creates these e-mails.

correspondence fascinates me. Every writer says that they

can't answer that question, but the ideas do come from

COOK TO: RUSSELL T DAVIES

FROM: BENJAMIN

WEDNESDAY 21 FEBRUARY 2007

17:30:09 GMT

somewhere. That conversation about funny mums

happened in the foyer of Claridge's. That's when I

RE: AN IDEA

thought, let's give Penny a funny mum. ('Where do you

get your ideas from?' 'Claridge's!') Or what about a » Titanic II -- is that a good title?«

grandfather? Nice old bloke, gentle, sweet, telescope in Do you really want me to answer that, Russell? Really?!

his shed - he's always been the stargazer. He's the one I've just downloaded Mika's album. And I Googled

who waves Penny off, tears in his eyes. It's all unashamed him to see what he looks like. I found him in the end, on

sentiment in the Maybe. I'd planned that grandad for his official website, sat atop a piano, without shoes. He has

Martha, vaguely, but he never appeared. He lingers on. oddly shaped toes. The impact of music on your writing,

They do that, the Characters In Search Of An Author. one art form inspiring another (there's a thought - do you

Other thoughts: the story has to be set on Earth. I've see what you do as an art or a craft?), is interesting. Tell

always had this vague image of a housing estate - not a me if 'O Mio Babbino Caro' or the Prodigy's 'Smack My

council estate, I mean suburbia - and a great big inverted Bitch Up' influences today's work.

bowl of a spaceship lands on top of it. Huge ship, covering Also, I'd like to know more about how you name

and sealing off the estate. The space inside becomes night, charactets. How much importance do you attach to

whilst outside it's day. The ordinary turned into the finding the right name? Would Rose have smelt as sweet by

extraordinary. That's very Doctor Who. Turning suburbia any other name? (Do you see what I did there? Eh? Eh?)

into terror. The police and army surround the bowl, but Would we view her differently were she called Natalie? Or

they can't get in, while on the inside - a hunt! An alien Rachael? Or Martha even? Are unusual names better? Can

hunt. A creature is released - on purpose? Or is it a prison you start writing a character without a name in place?

ship? Has the creature run amok and killed the crew, and One other thought, for now. You said, 'Words like

it's crash-landed here? Nasty alien, vicious, give Penny scuttling become good and important," but also you've had

something to really fight. Fast and deadly. Probably CGI. 'this vague image of a housing estate... and a great big

Make it able to climb on ceilings -- that's always scary. inverted bowl of a spaceship lands on top of it.' So, do you

Scuttling. Words like scuttling become good and prefer writing in words or pictures?

important. I like that.

And in the middle of this estate, there's the Doctor. FROM: RUSSELL T DAVIES
TO: BENJAMIN COOK

22:17:12 GMT WEDNESDAY 21 FEBRUARY 2007

Taken as read.

That was the thinking... up until today. Thank you, RE: AN IDEA

Mika. Today it became: simplify. What if a spaceship

crashed, and an alien is on the loose at night? No bowl. A I won't be

working tonight, because I've had a drink.

simple, sudden thought of, no, don't contain it; you can Never work with
drink. (That's me, not a rule. Paul Abbott

make this story wide and free. That made me start to write does the
opposite.) I've been fot dinner with David and

to you, because the process is starting. The process of Phil.4 We had
such a good time, with some genuine Doctor

going through options. The start of thinking about 4.1. *Who discussion. But*
that's the first drink

23

And the stray thought, should Penny start this episode to

Collinson (producer).

4 David Tennant (the Doctor) and Phil

camera, like a video diary? That's hard

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DOCTOR WHO THE WRITER'S TALE

1. The Doctor is a Time Lord from the planet Gallifrey.

2. The Doctor is a Time Lord from the planet Gallifrey.

3. The Doctor is a Time Lord from the planet Gallifrey.

4. The Doctor is a Time Lord from the planet Gallifrey.

Rose, so that name is like a good luck charm. There's the writing in words or pictures?»

»Do you prefer

5. The Doctor is a Time Lord from the planet Gallifrey.

6. The Doctor is a Time Lord from the planet Gallifrey.

7. The Doctor is a Time Lord from the planet Gallifrey.

8. The Doctor is a Time Lord from the planet Gallifrey.

9. The Doctor is a Time Lord from the planet Gallifrey.

Rose, Episode 1, the first ad break, beautifully shot, a crane

10. The Doctor is a Time Lord from the planet Gallifrey.

11. The Doctor is a Time Lord from the planet Gallifrey.

12. The Doctor is a Time Lord from the planet Gallifrey.

13. The Doctor is a Time Lord from the planet Gallifrey.

14. The Doctor is a Time Lord from the planet Gallifrey.

15. The Doctor is a Time Lord from the planet Gallifrey.

16. The Doctor is a Time Lord from the planet Gallifrey.

17. The Doctor is a Time Lord from the planet Gallifrey.

18. The Doctor is a Time Lord from the planet Gallifrey.

19. The Doctor is a Time Lord from the planet Gallifrey.

20. The Doctor is a Time Lord from the planet Gallifrey.

21. The Doctor is a Time Lord from the planet Gallifrey.

22. The Doctor is a Time Lord from the planet Gallifrey.

23. The Doctor is a Time Lord from the planet Gallifrey.

Choose Your Characters Names self-help book. It probably

24. The Doctor is a Time Lord from the planet Gallifrey.

Bumper Book of Baby Names and choose one with a pin.

25. The Doctor is a Time Lord from the planet Gallifrey.

26. The Doctor is a Time Lord from the planet Gallifrey.

CHAPTER

ONE: DEFINITELY MAYBE

thinking is constant. Never mind pants off; this Maybe has a thousand other 'Must lose weight. Must stop smoking. sisters more often.' Etc. Etc. Etc. Those separate from whichever Doctor Who plot I'm they're part of it. And look - that list is full of thing about writing. It's all doubt. story, character, etc, let in every other doubts, about yourself, your very self. hmm, pausing, wondering how to it anyway, it's ground work, and I know everything to get to the heart of I'm sort of obsessive. About work, smoking. And just look at this e-mail! has turned into an essay. And I get people. I'm not good at handling people. appearing to be Friend To All, but that's tell anyone, anywhere, what I'm really

it doesn't exist. The Mika with his voices saying, Must phone my voices aren't considering; doubts. That's the Doubts about plot, doubt, the real I'm also sort of... say this, but I'll say think you have to the creative stuff... obviously. And Proof! A quick chat like that about I'm very good at easy. But I rarely

love my own company. I choose my own
of that obsessive streak. Right now, I
on these e-mails, and on you.
or not. Still, it'll give us material.
a job that stops at six-thirty. (Well, bad
that.) It's a mad, sexy, sad, scary, obsessive,
and utterly, utterly personal thing. There's
then me; there's just me. All of my life
writing. All of it.
you off, hasn't it? And all we got out of that
Pages of cheap psychoanalysis, and we
mother's name! That is, equally, why I love
thing. Oh, don't think I'm mad and
wondering whether to send, or delete some

TO: RUSSELL T DAVIES

2007 05:30:13 GMT

thinking, ever. I
company. Because
think I'm obsessing
Whether you like it

Writing isn't just
writers can do
ruthless, joyful,
not the writer and
connects to the

That's scared
was bloody Moira!
end up with a
this whole bloody
creepy. I'm
stuff. Ah, send.

FROM: BENJAMIN COOK

THURSDAY 22 FEBRUARY



RE: AN IDEA

Creepy,
is definitely A Good Thing. Your
refreshing, and much appreciated. Of course,
But really. It's more than I'd hoped for.
fast becoming the magazine
I've always wanted to read.

Dear Mad and
Your candidness
frankness is
I would say that.
Thank you. This is
article/book that

25

Penny must follow in the footsteps of previous companions Rose (Billie
Piper), Martha (Freema Agyeman) and Donna (Catherine Tate).

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DOCTOR·WHO THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 22 FEBRUARY 2007 16:46:33 GMT

HERE WE GO THEN...

1. The first step is to identify the problem.	2. The second step is to define the problem.	3. The third step is to analyze the problem.
4. The fourth step is to plan the solution.	5. The fifth step is to implement the solution.	6. The sixth step is to evaluate the solution.
7. The seventh step is to monitor the solution.	8. The eighth step is to maintain the solution.	9. The ninth step is to improve the solution.
10. The tenth step is to document the solution.	11. The eleventh step is to communicate the solution.	12. The twelfth step is to review the solution.
13. The thirteenth step is to reflect on the solution.	14. The fourteenth step is to learn from the solution.	15. The fifteenth step is to apply the solution.
16. The sixteenth step is to share the solution.	17. The seventeenth step is to teach the solution.	18. The eighteenth step is to mentor the solution.
19. The nineteenth step is to coach the solution.	20. The twentieth step is to support the solution.	21. The twenty-first step is to encourage the solution.
22. The twenty-second step is to inspire the solution.	23. The twenty-third step is to motivate the solution.	24. The twenty-fourth step is to energize the solution.
25. The twenty-fifth step is to empower the solution.	26. The twenty-sixth step is to enable the solution.	27. The twenty-seventh step is to facilitate the solution.
28. The twenty-eighth step is to assist the solution.	29. The twenty-ninth step is to help the solution.	30. The thirtieth step is to guide the solution.
31. The thirty-first step is to direct the solution.	32. The thirty-second step is to manage the solution.	33. The thirty-third step is to lead the solution.
34. The thirty-fourth step is to follow the solution.	35. The thirty-fifth step is to observe the solution.	36. The thirty-sixth step is to listen to the solution.
37. The thirty-seventh step is to understand the solution.	38. The thirty-eighth step is to appreciate the solution.	39. The thirty-ninth step is to value the solution.
40. The fortieth step is to respect the solution.	41. The forty-first step is to care for the solution.	42. The forty-second step is to love the solution.
43. The forty-third step is to cherish the solution.	44. The forty-fourth step is to treasure the solution.	45. The forty-fifth step is to prize the solution.
46. The forty-sixth step is to honor the solution.	47. The forty-seventh step is to glorify the solution.	48. The forty-eighth step is to exalt the solution.
49. The forty-ninth step is to magnify the solution.	50. The fiftieth step is to glorify the solution.	51. The fifty-first step is to exalt the solution.
52. The fifty-second step is to magnify the solution.	53. The fifty-third step is to glorify the solution.	54. The fifty-fourth step is to exalt the solution.
55. The fifty-fifth step is to magnify the solution.	56. The fifty-sixth step is to glorify the solution.	57. The fifty-seventh step is to exalt the solution.
58. The fifty-eighth step is to magnify the solution.	59. The fifty-ninth step is to glorify the solution.	60. The sixtieth step is to exalt the solution.

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The Three Who Rule. L-R: Russell T Davies (Head Writer and Executive Producer), Phil Collinson (Producer) and Julie Gardner (Executive Producer).

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 24 FEBRUARY 2007 11:47:11 GMT

RE: AN IDEA

recently? From 2005?' No. Oh God. 'You should see us,'

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DOCTOR WHO THE WRITER'S TALE

On the 24th of February 2007, Russell T Davies wrote to Benjamin Cook:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 24 FEBRUARY 2007

20:54:21 GMT

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

The Second Coming, and work was a good escape. It was

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

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Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 24 FEBRUARY 2007 17:13:09 GMT

RE: AN IDEA

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

Benjamin Cook wrote to Russell T Davies on the 24th of February 2007:

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 24 FEBRUARY 2007

21:42:09 GMT

RE: AN IDEA

Dancing on Ice (did I ever tell you, I was asked to be on

that! Actually skating! Julie is still laughing, to this

day) --

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 24 FEBRUARY 2007 18:08:19 GMT

RE: AN IDEA

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CHAPTER ONE:

DEFINITELY MAYBE

very low on the list of useable adjectives.' Bless him. star around which
every other character satellites. Stuart is

However, Doctor Who is designed to incorporate honest and
straightforward, and knows himself very well,

likeable characters, because so much else is going on. and knows what
he wants. Oh, people hated him,

You're creating monsters, plots, worlds, environments, so vociferously at
first, but he's attractive as a character,

even fairly complicated characters like Rose are sketches, undeniably,
because he's true. How many Stuarts are

in a sense, to be filled in by good acting. A likeable there on Canal
Street? Dozens. Hundreds! More

character is shorthand, to get you into the story, fast. An importantly, any
one of us can, on a certain night of our

unlikely companion, for example, is going to rail lives, be like
that, exactly like him. There are times when

against the conventions of the show, so holds you up. we would all do
anything - drop our friends, stampede

Even Donna had to mellow over the course of The over people,
defy convention - for the sake of getting a

Runaway Bride. For Penny, being jilted is instantly, man. Or a woman. I don't
simply mean that men like

automatically likeable, but we're Stuart
exist; I mean that we can all

talking about scenes of only a few be
like that sometimes. Every one of

minutes in duration, because really us.
My job as writer is not to worry

she's there to be chased by monsters. on
behalf of an invisible consensus

The jilting is shotthand. If she
were wondering about sheet bloody

awful, if she'd just jilted someone
and boring niceness. Allow the bastards

was laughing about it (well,
she's to be lovely, allow the heroes

to be
already a bit unbelievable, in
this weak, and then they'll come
alive.

crude example), then she'd be
much I know that you can't stand
Tony

more complicated, and you'd spend
a from Skins, but I can see, or think I

lot more time trying to get to know
hei can see, what they're trying to do

and engage with her, but that
isn't with him. He's got that Stuart
Jones

actually the point of 4.1. There
are certainty, complacency, charm

stronger voices saying, 'Get on with it!

Where are the monsters?'

In other TV dramas... well, first

off, most people are likeable, or go

through the world with some construct of character that

they hope is likeable. That's how you get through life.

Even if you're an SS guard, you want to get on with other

SS guards. The key with characters is to be honest. If a

character's actions are believable, then that character will

work. Notions of like or not-like become irrelevant. One

of the finest ever examples of unlikeable characters is the

movie Dangerous Liaisons. That's the story of two
absolute



monsters at war -- vile, vicious people - and yet you love them, and weep for them both at the end. Brilliant writing. Those characters are so absolutely true to themselves, you end up admiring and understanding monsters.

Stuart Jones in *Queer as Folk* is like that. Without him, that show would have been *The Everyday Lives Of Gays*, and the whole thing would have died. But Stuart is

Above: Stuart (Aidan Gillen). Nathan

(Charlie Hunnam) and Vince (Craig

29

selfish, cruel, cold, hedonistic... and fantastic! He's the production Company Ltd Inset: Sid (Mike Bailey),

Kelly) from *Queer as Folk*. Red

(Nicholas Hoult) from *Skins*, Jack Barnes

Maxxie (Mitch Hower) and Tony



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THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 26 FEBRUARY 2007 01:51:01 GMT

RE: AN IDEA

100. The first step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.	100. The first step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.
101. The second step in the process of the cell cycle is the S phase, in which the DNA is replicated.	101. The second step in the process of the cell cycle is the S phase, in which the DNA is replicated.
102. The third step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.	102. The third step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.
103. The fourth step in the process of the cell cycle is the M phase, in which the cell divides.	103. The fourth step in the process of the cell cycle is the M phase, in which the cell divides.
104. The fifth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.	104. The fifth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.
105. The sixth step in the process of the cell cycle is the S phase, in which the DNA is replicated.	105. The sixth step in the process of the cell cycle is the S phase, in which the DNA is replicated.
106. The seventh step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.	106. The seventh step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.
107. The eighth step in the process of the cell cycle is the M phase, in which the cell divides.	107. The eighth step in the process of the cell cycle is the M phase, in which the cell divides.
108. The ninth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.	108. The ninth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.
109. The tenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.	109. The tenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.
110. The eleventh step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.	110. The eleventh step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.
111. The twelfth step in the process of the cell cycle is the M phase, in which the cell divides.	111. The twelfth step in the process of the cell cycle is the M phase, in which the cell divides.
112. The thirteenth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.	112. The thirteenth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.
113. The fourteenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.	113. The fourteenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.
114. The fifteenth step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.	114. The fifteenth step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.
115. The sixteenth step in the process of the cell cycle is the M phase, in which the cell divides.	115. The sixteenth step in the process of the cell cycle is the M phase, in which the cell divides.
116. The seventeenth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.	116. The seventeenth step in the process of the cell cycle is the G1 phase, in which the cell grows and prepares for division.
117. The eighteenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.	117. The eighteenth step in the process of the cell cycle is the S phase, in which the DNA is replicated.
118. The nineteenth step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.	118. The nineteenth step in the process of the cell cycle is the G2 phase, in which the cell grows and prepares for division.
119. The twentieth step in the process of the cell cycle is the M phase, in which the cell divides.	119. The twentieth step in the process of the cell cycle is the M phase, in which the cell divides.

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ONE: DEFINITELY MAYBE



The Series Two Torchwood team. L-R: Toshiko Sato {Naoko Mori}, Ianto Jones (Gareth David-Lloyd), Captain Jack Harkness (John Barrowman),

Martha Jones (Freema Agyeman), Gwen Cooper (Eve Myles) and Owen Harper (Burn Gorman).

Blimey, this is therapy. And so is writing.
pursued 'suffering' in the hope of achieving

you ever

don't know, creative epiphany? You say

some sort of, I

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Folk was inspired by your own experiences,

that Queer as

MONDAY 26 FEBRUARY 2007 08:31:34 GMT

worked the other way round? Have you

but has it ever

RE: AN IDEA

ever gone

looking for trouble along with inspiration?

I just read last night's e-mail. How self-pitying! I

FROM:

RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY

28

FEBRUARY 2007 15:32:23 GMT

suppose everyone sounds like that at 2am. I mean, it's all

true, but putting that stuff into words sounds sort of

RE:

BRIGHTON

fraudulent. Or embarrassing. I suppose I want you to
think I'm marvellous, but I sound like an idiot. Hey ho. I'm
typing from Hull, from a cheap hotel where they've a

Still, glad I said it all. Just about. computer in
the bar. It costs a quid for 20 minutes. I was

Anyway, daylight, Brighton, ta-ra! only in
Brighton for one night, then my boyfriend's mother

P.S. This morning, I thought: Penny Carter. died.
The poor soul. Oh, it's sad. I've been around to the

Sounds nice. house and all
that, but they're all together now, brothers

and sister, so I've
retreated. Escaping back into work again.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES »have you ever
pursued 'suffering' in the hope of

MONDAY 26 FEBRUARY 2007 09:48:16 GMT

achieving some
sort of, I don't know, creative

BRIGHTON

epiphany?«
No. Honestly,
that simple. Never. There's an

All writers are self-pitying. Discuss. (No, don't.)
Thank underlying question of why - why did I end up so drunk

you, again, for your openness. If tomorrow morning's and
off my face on whatever all those years ago? -- but

headline is 'Family TV Writer Found in
Brighton honestly, during those dark times, not one part of
my

31

Gutter', I won't half feel guilty. I wonder, though, have

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1

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 28 FEBRUARY 2007

23:47:13 GMT

RE: BRIGHTON

control opportunities to great effect in the practice of the

and 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679,

Left or right? Penny and Moira don't know which way to turn.

Illustration by Russell T Davies.

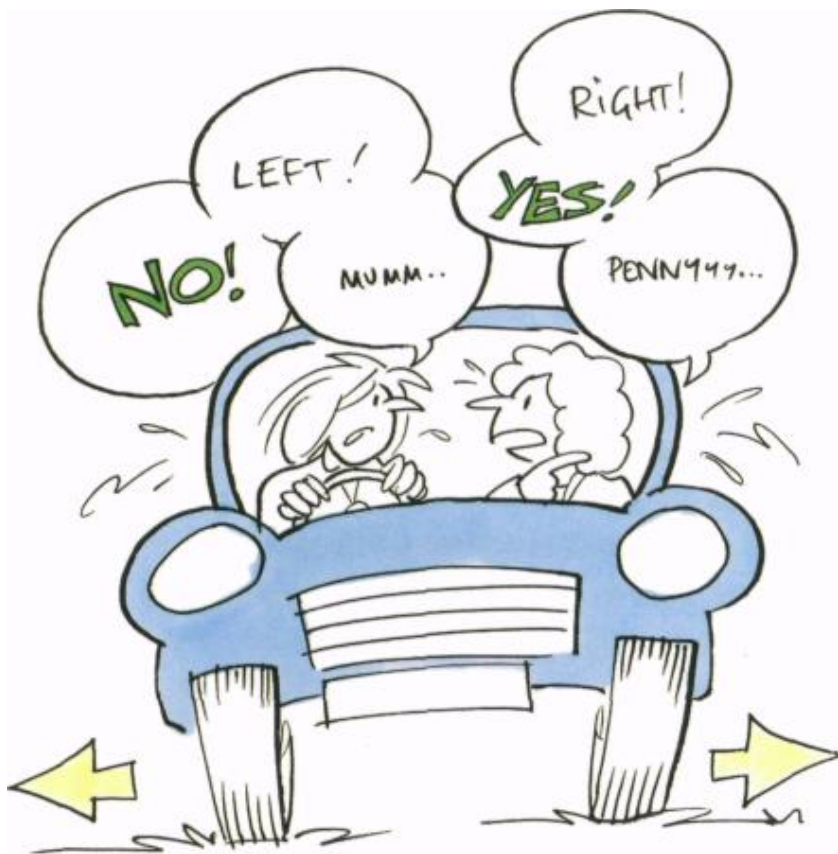
BENJAMIN COOK

GMT

FROM: RUSSELL T DAVIES TO:

SATURDAY 3 MARCH 2007 16:24:50

RE: BRIGHTON

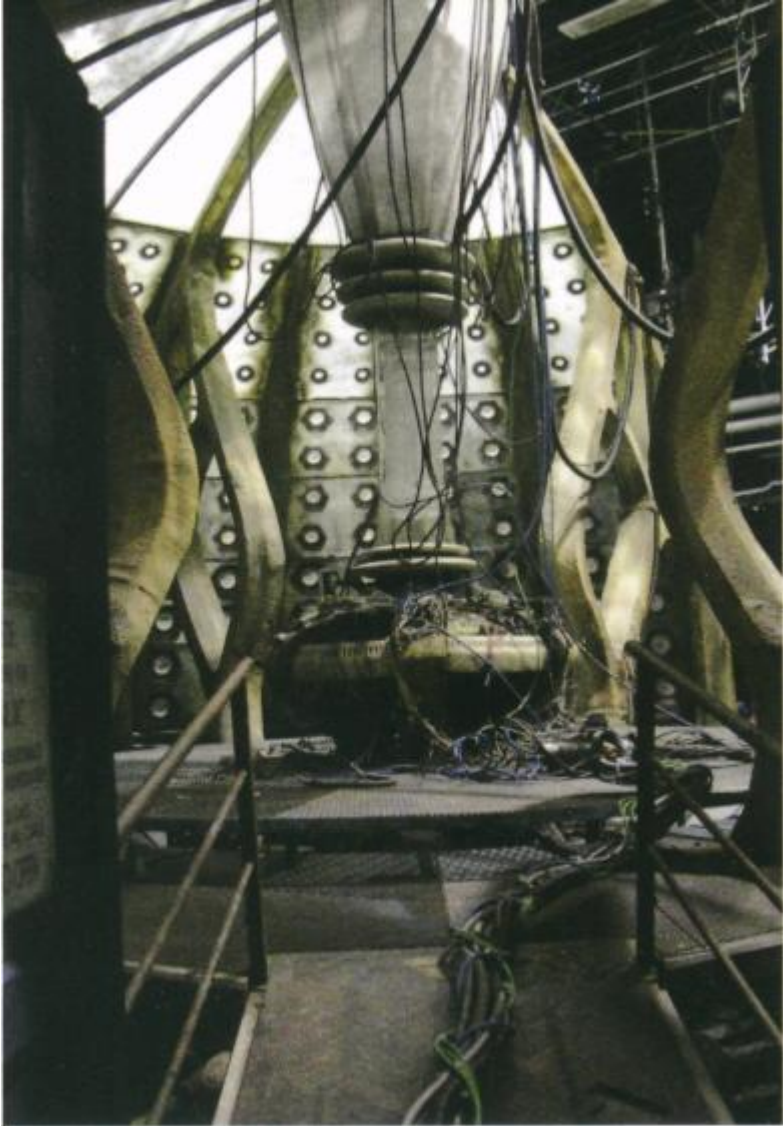


Christmas Carol did it first.

(Just how brilliant was

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Nativity as the Christmas story. What a man!) I'd feel revolted if the start of the process was 'Ooh, I like Sliding Doors, so let's do that.' But I went through a genuine sequence of thoughts that led me to a Sliding Doors-type of

story - the need for a double-banker, Doctor-lite episode, etc - so I feel completely justified. I feel, and the story feels, fundamentally honest. (If I can learn from Sliding Doors' precedents, though, all well and good.)

Thursday night, driving back to Hull again, I had a sudden panic about 4.1. I'm thinking it's bollocks. But then last night -- a million ideas! I'd been to the funeral, and the result, after a sad, stifling day, was that the Maybe went into overtime. (Later, thinking about that, I fell into that superstition of thinking you have to have a bad day in order to have a good day. Like there's a balance, a pattern, a God, which is bollocks, but you can't help thinking it.

All writers are self-pitying, yes. And self-hating.) First off, from 4.11 Turn Left.

The TARDIS gutted by UNIT,

the Sliding Doors episode - it's called Turn Left-- is

brilliant. Penny and Moira in that car. Fateful, casual
Penny needs to travel back in time to

With Earth falling,

decision: how's it quickest to get to Donna's grandad's? from turning right.

stop her original self

Turn left or turn right? In 4.1, she turns left. In 4.11, she travel in time? The thing on her

But how does Penny

turns right -- so Penny never meets the Doctor. And she TARDIS! Of course! The Doctor is dead,

back? No! The

has a time-psych-thing-creature living on her back, feeding TARDIS behind, so UNIT has gutted it. 6 A

but he left the

off this alt-life. Ooh, but certain people can see it -- old pool of lights at the centre, the

big empty warehouse,

women, psychics, Penny's nervous, quiet friend, gutted, scientists all around. They can't

police box, innards

glimpsing the beast in mirrors. Is Penny going mad? TARDIS, because it's beyond them, but they

really use the

Problem: life without the Doctor is dull. Nice idea, the travel back in time - and they've

can make one person

alt-life, but what's happening? Apart from simply living Penny is at the heart of the nexus. Penny

worked out that

that life? And the occasional that road, on that day, to stop herself.

has to travel back to

glimpse-of-monster-in-mirror? Worrying about a

But it needs a

chase, so Penny is on foot. Running. I love

monster on your back isn't enough. But what if the
if the lead character is running. The

Doctor is dead? If Penny didn't meet the Doctor, then the
TARDIS equipment is faulty, she arrives

Doctor died. (Which means that I must write a scene in
half a mile away, it's too late, the car is

4.1 where Penny saves the Doctor. But I'd have done that
stop the original car turning right... she

anyway.) Penny in 4.11 becomes a bystander to the
the traffic. She kills herself. Alt-Penny has

events of 4.1, trapped outside the bowl or whatever with
she fades away, with a blissful smile,

the army and police. She sees the Doctor's body being
existed. The traffic to the right screeches

carted away, some soldier saying, 'He gave his life, killing
Penny and original Moira can't see what's

the creature' or something. The story becomes not just
some cars tailing back, so they have to turn

What If Penny Never Met The Doctor? but What If The
goes back into its groove. [Major editorial

Doctor Were Dead? A world without its protector. While
is rare, so it has square brackets -- the

Penny is continuing her 'normal' life, getting paranoid
lead audience-identification character,

about a glimpsed beast on her back, the weather is getting
warmer, strange reports on TV, aliens are moving in;

Nations Intelligence Taskforce - later Unified

we're getting invaded, and there's no Doctor to save us.
fictional military organisation that has featured in

1968. Its purpose is to investigate and

running. Especially

cannibalised

back in time, but

pulling out, so to

runs in front of

to die. In dying,

because she never

to a halt, original

happened, just

left. And time

worry -- and this

story requires the

Penny, to throw

6 UNIT (standing for United

Intelligence Taskforce) is a

Doctor Who, on and off, since

extraterrestrial threats to the Earth.

combat paranormal and

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'A big sexy Amazon of a woman' - Russell's original idea for the Doctor's Daughter. Illustration by Russell T Davies.

herself under a car! Don't copy that, kids. Yikes, I can see

Magazine (DWM), first published in 1979, is an official,

four-weekly periodical

about the show.

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DEFINITELY MAYBE

well, the Doctor really changes? (The text of DWM feeds daughter is far, far better.back into the series itself-- I love this process!) We haven't P.S. You were right, Skins is weird. In Thursday's got a Madame de Pompadour or Human Nature-type episode, they went to Russia! Why?! It's the oddest hybrid of story in Series Four yet, so let's have something that really a drama and broad sitcom. Mind you, people say that about stretches David's limitless acting.8 What can that be? my stuff.Well, let's really go for broke...

A child. Give the Doctor a child! A daughter. Pre-titles FROM: BENJAMIN COOK
TO: RUSSELL T DAVIES

SUNDAY 4 MARCH 2007 11:17:56

GMTSequence: the Doctor and Penny are trapped underground.

Door explodes open. Smoke clears. Great big sexy **'HELLO, DAD!'**Amazon of a woman standing there, loaded with guns, and says... 'Hello, dad!' The Doctor's Daughter!
Well, that'll get some folk hot

It's a war-torn world, an Earth colony in mid-invasion, under the collar. But will they believe it? Go on, Russell,she's leader of the rebels, she and the Doctor have to get to leak The Doctor's Daughter, and watch the internetknow each other, and lose each other, in the middle of explode! During the 1980s, the Doctor Who productiongunfire and barricades and running. But how is she his team replaced an entry on the office planning board -- or daughter?! Even I don't want an ex-girlfriend/mother in the so the story goes -- with a fake title, The Doctor's Wife, inbackground. Ah, but it's sci-fi: she's a genetic scraping an attempt to identify the culprit leaking informationextrapolated into a fully grown woman. Somehow. about the series to the press. Sure enough, before long,Technically, his daughter. Ooh, technically a Time Lord. the redtops were reporting that The Doctor's Wife would(She's got to die at the end, of course.) Or what if some feature in the next season. (But was the mole caught?remote probe scans the Doctor and Penny the moment That's what I want to know.)they step out of the TARDIS, and then they meet this fully Seriously, though, when conceiving story ideas, aregrown warrior woman who's their daughter? From a simple you ever aiming, specifically, to articulate social, politicalscan, the enemy, the aliens, create fully grown clone soldiers or religious points of view? You've conceived scripts with*who are your children. A form of psychological warfare -* that in mind before... haven't you? You embarked on Theyou'd find it harder to gun down your own child. Hmm, *Second Coming, for instance, to advocate atheism? And*bit odd. Bit short story. Bit mad. Bit cluttered, if it's wrote Queer as Folk to represent gay men and gay issuesPenny's child too. Do you see, in reaching to

make on TV? Do you do that on Doctor Who ever? Can you? Or something new, you can make it over-complex? At heart, is it, above all, about the spectacle, the rush of adventure, *Doctor Who is a Saturday night, primetime show. But, but,* the gunfire, the dark tunnels, the tough woman with but... there might be something in there. guns, and all that running?

Thinking of 4.6 and 4.11 simultaneously made me feel

very happy. There's a lot of misery and worry in these
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

MONDAY 5 MARCH 2007 01:23:12

GMT emails, but last night felt excellent. I went to bed full of

adrenalin, letting all these ideas buzz. But then, on the train **RE: 'HELLO, DAD!'** back to Manchester this morning, I realised: 4.6 isn't a

blank slate, you dope! It's actually tagged as the Martha You do ask tough questions. That's good! It's tricky, that Trapped In Space episode. She rejoins the Doctor on Earth social/political/religious thing, because really that's life, in 4.4/4.5, but just as a mate, not as a companion, and then *that's people, that's what you think about the world, and* 4.5 ends with the TARDIS spinning off with her on board. that's why you want to write in the first place. It's not like The whole of 4.6 is supposed to be "Take me home!" And I there's a section of my mind that categorises things -- like, forgot. Damn. How could I forget? I've promised that to this scene is about character, the next is all sociology. Freema Agyeman. Ah well. The Doctor's They're all in there, in one huge continuum.

If you're touching on big issues, you've got to keep 8 In 2.4, the Doctor falls in love with Madame de Pompadour; in

3.8/3.9, the Doctor becomes human.

turning these things, examining them, looking at the

opposite of what you think. For example, as an atheist,

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Gridlock to show how good faith can be, regardless of the

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

2007 22:19:55 GMT

MONDAY 5 MARCH

RE: 'HELLO, DAD!'

Folk is a massively political drama, and yet barely a political

Doctor Who? Then again, there are plenty of bad writers

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 6 MARCH 2007 02:34:07 GMT

and Claw, my favourite line in the whole series, when
'HELLO, DAD!'

RE:

9 Doctor Who 3.3 is set on New Earth, a planet in the far future, where the

36

population is stuck in an infinitely huge, near-stationary underworld traffic
jam, driving for an eternity in the hope of reaching the real city above.

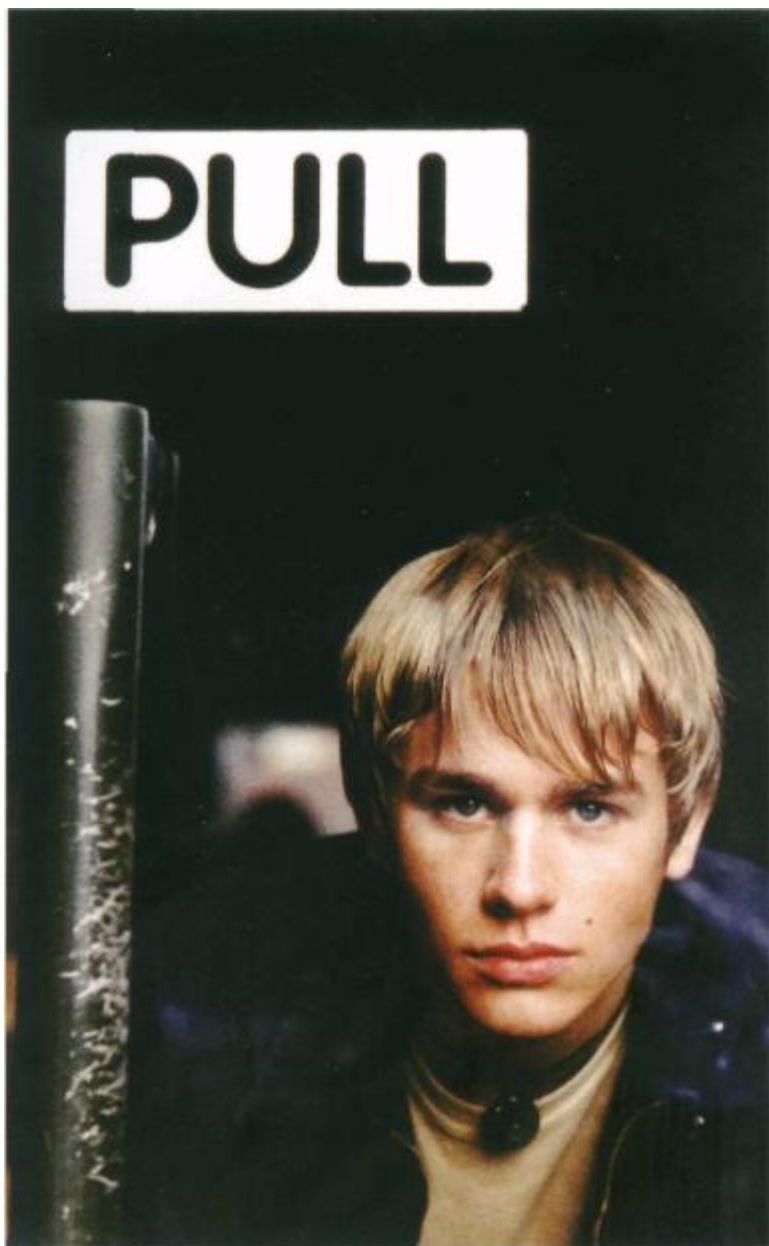
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CHAPTER

ONE: DEFINITELY MAYBE

therefore should be seen. It's because I
Folk's Nathan Maloney so full of
desire, and lust, and martyrdom, that I
It's because I've seen, and sometimes
it's because I understand him and
life -- or because I don't understand
explore him through writing.

and interesting, and
can imagine Queer as
repression, and
have to write him.
been, Stuart Jones -
want to convey that
him and want to



show that I'm going to do once

known only, ridiculously, as More

Thinking about the

Doctor Who is over,

know what it's about, just gay
man who is so enraged by
fact that his boyfriend won't learn to
into a rage so great that, in one night,
apart. It's not about the learning to swim
about the way that your mind can fix
and use it as a gateway to a whole
pain. Huge things in life can
small details. That's what I love. That's
write the Learn To Swim scene well --
spine of the whole drama -- then I will
about gay men, about couples, about
about anger. But that's the result, not the
me, anyway. You need to be a titanic
McGovern-level to start with your
even be true of him, actually, because

Queer as Folk's Nathan Maloney, 'full of repression and desire, and
down the Great Themes to

lust, and martyrdom'. Red Production Company Ltd

making ordinary mistakes in kitchens and

don't think of it as a job. In fact, I've never joined the

Gay Men (I don't even
men), I can imagine a
something tiny - the
swim - that he goes
his entire life falls
at all, of course; it's
on something small
world of anger and
extrapolate from
what I explore. If I
and it could be the
be saying something
communication,
starting point. For
genius of Jimmy
theme. It might not

look how quickly he boils

ordinary people
pubs.

There's a great big
streak of entertainer in me, but the
Writer's Guild, out of some strange belief that this isn't a
truth is, if you're
writing well, if the end result is brilliant
real job. Partly, I feel a fraud, as everyone does. But also
or beautiful, then you
are saying something about the
it's because writing, I think, is nothing to do with unions or
world. You can't not
be. Fawlty Towers'? Comedy genius!
status or making money; writing is a compulsion. An
But I could write a
thousand-page thesis on what it has to
obsession. You have to be arrogant to be a writer. You
say about frustrated
middle-aged men, about England,
have to be able to walk into a commissioner's office and
about the 1970s,
about dead marriages. It's brilliant
demand six million quid to make something. You have to
because it's honest,
and that means that it's resonating.
believe that it's worth that, that it deserves to be made, that
Even something like
Only Fools and Horses, a much
it deserves to be seen. I wouldn't be happy just writing this
plainer sitcom, is
ineffably funny, but it sings when Del
stuff in an exercise book and then leaving it for my own
Boy says, "This time
next year, we'll be millionaires.' That's
contemplation.
when people truly
take it to their hearts. They recognise it.
You're right, 'something to say' sounds political, but
That's all of us. Even

if you're blubbing at the Doctor and
that doesn't mean I sit here thinking, oh, I must announce
Rose on Bad Wolf
Bay in Doomsday, you're empathising,
my thoughts about gay men, about Christianity, about
you're feeling it, and
there's an echo of every loss you've
life. Maybe that's when bad scripts are written, when you
ever had in that. If
it's successful, it is saying something
choose the theme first. I consider that I've something to
about you, about the
world. I'm trying hard to think of
37
say when I've thought of a person, a moment, a single beat
something of which
of the heart, that I think is true

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THE WRITER'S TALE



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Doctor Who was real, I had a sort of rough first new episode
you've ever had' - Rose says goodbye to the

'An echo of every loss

Doctor on Bad Wolf Bay in

2.13 Doomsday.

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The Ninth Doctor (Christopher Eccleston) rescues shopgirl Rose Tyler

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(Billie Piper) from rampaging mannequins in 1.1 Rose.

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10 The Autons - animated

plastic, often in mannequin form

38

and were

- appeared in two Doctor Who serials in the early 1970s,

the first episode of the revived show (1.1),

resurrected by Russell for

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ONE: DEFINITELY MAYBE



Penny and her grandad with their 'Alien Watch' gang. Illustration by Russell T Davies.

skiffle band would get involved in... well, I don't know,

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MARCH 2007 02:50:39 GMT

TUESDAY 6

distracting a guard or something. Funny old codgers. All
vague images. Thing is, when they asked me to do
Doctor **RE: 'HELLO, DAD!'**

Who for real, I junked all that, almost instantly. (Except

for the Autons.) That putative companion -- she had
no I'm asking big questions, I know, but they'll get smaller, I
name -- felt too old, not everywoman enough. But
I promise. (Actually, I don't promise.) I tell you what...

remembered her grandad today ('Where do your
ideas 1) What's your favourite colour?

come from?' 'Old ideas!')... 2) If
you were a pizza topping, which one would you be?

He's now Penny's grandad, the stargazer, the man
with 3) What's it like in space?

a telescope in his shed, someone who's been UFO-
spotting Better?

all his life, now invigorated by this new world in which
spaceships fly into Big Ben, Christmas Stars attack,
etc. FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Instead of the skiffle band, maybe there's a gang of
old TUESDAY 6 MARCH 2007 02:59:45 GMT

codgers who all meet round his house. Instead of
a **RE: 'HELLO, DAD!'**

Neighbourhood Watch, they're an Alien Watch. All a bit
hopeless and funny -- and then, when faced with
real 1) Blue.

aliens in 4.1, they turn out to be magnificent and
brave. 2) Pepperoni.

Bit schematic. But it could work.

3) Cold.

39

Much

better. Thank you.

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yuli@sha

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CHAPTER TWO

CATHERINE, KYLIE,
AND DENNIS

In which Kylie Minogue sings the Muppets, Russell turns down a fifth series of

Doctor Who, and Charlie Kaufman is told to sod off

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

TUESDAY 6 MARCH 2007 23:58:01 GMT
GMT

WEDNESDAY 7 MARCH 2007 12:06:51

RE: 'HELLO, DAD!'
TUESDAY

MENTAL

Today was mental. I can't even begin to type it all right Right.
Mental Tuesday. First up, we got interest from

now. Sorry, Ben. I only got four hours' sleep last night, Dennis
Hopper. Yes, the Dennis Hopper. American

after watching all of last week's rushes, then getting up at movie star
Dennis Hopper! James Strong met his agent

Sam, so I'm exhausted. Mental days like this tend to come on a
plane or something, on his way back from the US,

to nothing in the end, so we'll look back and think, that having
done ADR with Ryan Carnes for the Dalek

was so daft, none of it happened. But it's part of the job, episodes.1
What a showbiz tale! I could fit Dennis

so I'll update you tomorrow. I promise. Hopper into
4.X, maybe, if I can work out who he can

41

play. A nice little cameo?

Or a proper big part, I don't

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
historian? Mind you, we should be

know, like the ship's

WEDNESDAY 7 MARCH 2007 00:11:02 GMT

so lucky. I'll believe it
when I see it.

RE: 'HELLO, DAD!'
in the world of hard facts, Julie said

Secondly, back

doing four episodes next

that Billie Piper is up for

Talk about leaving me on a cliffhanger! Never mind

Laszlo in Doctor Who 3.4/3.5.

1 US-based actor Carnes, who played

e-mailing me, Russell; for Christ's sake, get some sleep, directed by
Strong, was required to record additional dialogue (ADR)

and then you can fill me in on your mental Tuesday. after principal
photography had wrapped. This is standard practice on

TV dramas.

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THE WRITER'S TALE



RUSSELL T DAVIES

09:23:58 GMT

TUESDAY

FROM: BENJAMIN COOK TO:

FRIDAY 9 MARCH 2007

RE: MENTAL

2 The Dub is the very first time that the producers view an episode, on a big screen, with finished visuals, sound design, and Murray Gold's score.

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CHAPTER TWO: CATHERINE,

KYLIE, AND DENNIS

bang on about, but a sort of vivid, moving blur. When you conceived:
she's jilted, walking past the TARDIS; with her

think of your friends, you don't see them, do you, but you posh mum,
going to see her grandad, when she walks into

register this strong sort of... ? I don't know. an alien invasion.
That's already essentially funny. Even

her sadness isn't tragedy;
it's light and sweet. She felt like

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES that from the start, from
the moment I thought of her.

FRIDAY 9 MARCH 2007 15:32:09 GMT

But there's no smell.
You've got me there! And I don't

RE: MENTAL TUESDAY know where
she went to school, what she had for

breakfast, what knickers
she's wearing, unless the scene

This strong sense of... ? What is it that you register at this needs me to
know. If I do write Penny having breakfast,

stage in a character's conception? In what way do you I'll write
something that will fit her. (It's black coffee.

sense Penny? Can you hear her voice in your head She'd just
have black coffee. If it weren't Doctor Who, she'd

already? Her speech patterns? Can you smell her? No, also have a
cigarette. Yes, that's very Penny.) Some people

that's silly. (Then again, if I asked you what perfume draw up huge
lists of that background stuff before they

Penny is wearing, would you know?) Do you know what start
writing. Well, I don't. That doesn't mean you

she'd do in any given situation? And can you really think shouldn't. It
works for some people.

about her now without the faces of [Miss X] and I suppose I
do know already exactly what she'd do in

Catherine Tate flickering away in your mind's eye? given
circumstances... with the proviso that anyone can

do anything in any

circumstance. You should never mark

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
formally that their reactions are fully

SATURDAY 10 MARCH 2007 21:56:06 GMT

us is like that; we're slightly

RE: MENTAL TUESDAY
day, with different people, with each

to keep turning characters in the

The 'seeing' thing is hard to pin down. Characters really
my favourite Doctor moments ever is the

are blurs, but that doesn't mean they're vague; it means
Gridlock, where he lies about Gallifrey having

they're alive and unpredictable. And I don't carry actors'
It's a tiny lie. He omits the fact that his

impressions and characteristics over, thankfully.. There's a
gone. But, for the Doctor, that's seismic. I

distinct Donna in my head, separate from Catherine.
interesting in that scene until I discovered

Even if [Miss X] were to become Penny, Penny has a life
a completely new way of understanding the

of her own. (I get annoyed when other writers say that
way of revealing his history, and better still

characters have a life of their own, and now here I am
narrative that sustains the Doctor/Martha

saying it. I suppose what I mean is, Penny has a life
throughout that episode. If characters keep

beyond the actress that ends up playing her.)
thinking, shifting, if they aren't fixed,

When I wrote Queer as Folk, I had strong mental
do anything. Just like real people.

impressions of Stuart, Vince and Nathan, but then when
prerequisite of a good story is that the audience

I came to write Queer as Folk 2, long after they'd been
central character -- or characters -- change,

cast and had acted in eight episodes, I still didn't write
characters themselves aren't aware of that

Aidan Gillen, Craig Kelly and Charlie Hunnam. The

out a character so

defined, because none of

different every

different mood. You have

light. One of

opening of

been destroyed.

homeworld is

had nothing

that. I found

Doctor, a new

a tiny piece of

relationship

turning, moving,

then they can

A

watches the

even if the

process

happening. I'm trying to think of a film or drama

mental versions were far stronger and took over again. I in which that doesn't happen. I'm sure they exist, but... do

wonder if that's weird. But it is like when you picture you see? They've been forgotten. Even in something as

your friends, isn't it? You imagine their essence. I don't simple as High School Musical -- in fact, that's so simple

imagine their hair colour, or teeth, or clothes, or crow's and underwritten, the change is poking out of the carcass so

feet; I sort of imagine their dynamic, the place that they even blind passers-by can give it a good feel. The school

occupy. Penny has that dynamic already. She came born jock becomes an arts boy; the geeky girl breaks out of her

with it. I'm talking, for example, about how to make her math class; even the villainous valley girl, in

43

funny, but actually that's e-mail rationalisation after the event. Just look at her, from the moment she was

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THE WRITER'S TALE

the most appalling and sudden about-turn, becomes nice (that's a failed change, because it comes from nowhere, and

demeans her). The template, Grease, does it even better, because you really feel them change in that. If a story is



good, then someone changes. You can apply that principle from Grease to Hamlet to Teletubbies. There is no low-art and high-art divide here. My God, that scene in *Monsters, Inc.* where the monsters realise that their entire world is founded on hurting children -- look at that for a change! Two galumphing cartoon characters making a shattering

realisation about their world and their role in sustaining it.

A truly epic moment. It's stunning.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 10 MARCH 2007 22:41:10 GMT

RE: MENTAL TUESDAY

»I suppose I do know already exactly what she'd do in given circumstances... with the proviso that anyone can do anything in any circumstance.«

If a character can do anything, what stops them becoming a sort of Everyman? What makes them distinct?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
Donna (Catherine Tate) in 3.X The Runaway Bride.

The Doctor (David Tennant) and

SATURDAY 10 MARCH 2007 23:15:54 GMT

RE: MENTAL TUESDAY

audience.

I don't think Madame Ranyevskaya leaves The

Cherry Orchard truly aware of herself or really having

I suppose what I'm saying is that a character can act in any moved on from Act One, but the world has changed

way in character. They can be good, bad, happy, sad, liars, around her and other characters have grown in wisdom, so

lovers, but in a way that's still unique to themselves. To she acts as a still point -- and that's equally powerful. But I

stretch the metaphor: keep turning them, but not so fast don't know that you can take this principle and apply it to

and so often that they become blurred. drama too consciously. Can you sit down and say, 'I'm

going to write

about change! My theme is change'... ?

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

inherent in a story, any story. That's

SATURDAY 10 MARCH 2007 23:38:19 GMT

Rather, I think it's

why they're stories.

Things start on Page 1 and are

RE: MENTAL TUESDAY

different

by the final page, or else why is the tale being

told?

The

Goldilocks who runs away from the three bears

Sometimes, surely, the fact that people are incapable of is a very different girl from the one who started out into

change is enough of a story in itself? Take Madame the forest. The change might not last, she might well go

Ranyevskaya in The Cherry Orchard. back to stealing other people's food and trashing their

furniture, but that's

why the story ends when it does.

FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

TUESDAY 13 MARCH 2007 22:27:29

GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 11 MARCH 2007 00:03:44 GMT

MENTAL TUESDAY

II

RE: MENTAL TUESDAY

Let the record

state: Julie had lunch with Catherine

Yes, but the realisation of that is a change for the today, assuming that she'd say she's too busy for a

full

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one night with him, think you're

life... then you wake up the next

an amazing man, spend

going to change your

gone, there are bills to be paid, your flat
you never quite get around to it. Poor
chance and blew it. If only she could
(I could call 4.1 Second Chance!)
way that Donna could come across
chance; she'd have to be looking for
entry for a companion. I'd have to
jilted-by-her-boyfriend strand that I'd
But the marvellous thing is, that strand
we've already done that with Donna
Bride. Not just jilted, but betrayed by her
good meeting with Gareth Roberts
Agatha Christie episode. Lovely ideas. But
that one. I can tell. And a brilliant
Jones about Torchwood, leaving me
everyone's episode is better than mine. A
I'm already very behind and will stay
now, maybe for the whole year. I did no
weekend either. David was the only
series - but she screamed, and started planning how to
But I had some nice thoughts about 4.X -

morning and he's
needs cleaning, and
Donna, she had her
have a second chance.
Mind you, there's no
the Doctor again by
him. A very different
dump the whole
planned for Penny.
is still true, because
in The Runaway
man.
Anyway. I had a
today, about the
it's going to be tough,
meeting with Matt
thinking, damn,
rising bile of fear that
like this for months
proper work at the
living soul I saw.

ones that I hadn't crystallised before,
move to Cardiff!!! WHAT?! I still don't believe this is
movie' needs a supporting cast to
going to happen. Surely Catherine's agent is going to
wreckage, some of whom will live, some
rugby-tackle her? Imagine a whole season of Tennant and
which means, of course, that some lovely
Tate! It's a casting director's dream. Can't be true. Can't be.
some bastards will survive. I'm
Also, I had to go into Peter Fincham's extremely posh
sweet, middle-aged or ageing couple
office today, and explain why I will not be doing a Series
Heartbreaking. A feisty would-be
Five. Ohh, he's not happy. It was very awkward. Mind
survive. An arrogant young
you, it did strike me that he has no idea how much work
might survive, because you'll want him to
Doctor Who actually is, how much work I actually do, and
Fab.
absolutely no awareness of the fact that so many of us
have had to up sticks and go and live in Cardiff for years

RUSSELL T DAVIES

on bloody end. Instead, he just supports us with money
2007 22:54:09 GMT

and publicity and trust and... oh, I shouldn't complain,

TUESDAY II

should I?

obvious thoughts, but

namely that a 'disaster

climb through the

of whom will die,

people must die and

thinking we'll have a

-- both will die.

companion -- she'll

businessman - he

die. That sort of thing.

FROM: BENJAMIN COOK TO:

TUESDAY 13 MARCH

RE: MENTAL

Since we started this project, it's been unusually busy	
said no? That is so mad. But oh...	Catherine Tate hasn't
and showbizzy on Doctor Who. It's normally 'Can we shift	
a sad smiley there. I feel dirty	Penny! (I almost used
that scene to Penarth?' These are weird times. But it does	
pathetic, but I'll miss her. Donna	now.) This will sound
help explain what I'm thinking. Which is not much,	
and the repartee between	would be AMAZING,
because now we're in a Penny/Donna flux. Which woman	
to die for, but poor Penny Carter	Catherine and David
is it going to be? But the Donna stuff is fun. I imagine	
Character In Search Of An Author.	becomes just another
that she failed to 'walk in the dust' after The Runaway	
Penny. No first chances, even. End	No second chances for
<i>Bride. That's what life is like, isn't it? You meet</i>	
	of.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 13 MARCH 2007 23:18:44 GMT

RE: MENTAL TUESDAY II

That alone makes this whole e-mail chain worthwhile, because you must be the only other person in the whole world who will miss Penny. No one else had that stuff described to them. Not Phil, not Julie, not anyone. I don't like to flog it, because it sounds daft, but I really do miss her too. That lovely, lonely, wistful scene of her walking past the TARDIS late at night, in a city centre, in the rain -- I know I hadn't done much with her, but that moment was crystallised perfectly. In a really strange corner of my mind, I honestly believe that she sort of exists somewhere. It really is that Six Characters in



Search of an Author stuff. God, when I first saw that play

- I'd barely ever written anything at that point - I was stunned by the central conceit, and really took it to heart, and now -- and I'm never going to admit this again, and you can't print it anywhere, ever, because I sound like a nonce -- I still believe that Penny Carter is walking past that TARDIS, but now she walks on and never meets the Doctor. That feels real.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 13 MARCH 2007 23:31:28 GMT

RE: MENTAL TUESDAY II

Shall we light a candle for Penny?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
Illustration by Russell T Davies.

Penny Carter walks on by.

TUESDAY 13 MARCH 2007 23:37:51 GMT

RE: MENTAL TUESDAY II

COOK TO: RUSSELL T DAVIES

FROM: BENJAMIN

MONDAY 19 MARCH 2007 22:52:20

GMT

You light a candle. I'll light a cigarette. AN
UPDATE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK Russell! I'm
dropping you a quick line to touch base. I

WEDNESDAY 14 MARCH 2007 22:45:53 GMT

hope all is well.
(Has Catherine said yes yet?) I imagine

RE: MENTAL TUESDAY II you're
extra busy in the run-up to Wednesday's Series

Three press
launch, and then transmission next week... ?

Catherine's agefltphoned today. We expected her to blast
us with 'WHAT THE HELL D'YOU THINK
YOU'RE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 19 MARCH 2007 23:25:25

GMT

DOING?! SOD OFF, CATHERINE IS BUSY!' But no,
Catherine is definitely tempted. And then I spent an
hour RE: AN UPDATE

46

on the phone to Catherine herself. She so wants to do it!
This is madness. Mark the
date in your diary: today, Catherine Tate

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KY LIE, AND DENN IS

officially said yes! Bloody hell. This is so brilliant. What a Dawn French and Jonathan Ross and Jo Whiley, like one

cast! of those events that you see in the papers, only now it's for

But we've got to get it right. I'm worried about how *Doctor Who!*

other writers will handle Donna. Not Steven Moffat,

obviously. But it needs a delicate touch not to go too FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

SATURDAY 24 MARCH 2007 16:44:56

GMT

funny or too broad... says the man who, in *The Runaway*

Bride, had her swing across the Flood Chamber and smack

RE: THE PRESS

LAUNCH

into the wall! And when do we tell people? Everything

leaks. Freema hasn't even debuted as Martha yet. This is The press launch was brilliant. Best thing was, I had a

going to get very complicated. Announce this too soon good few drinks with you, Phil and Andy, and didn't want

and it'll mess up Freema/Martha. We've got to keep that to carry on and get leathered, which is really good for me.

debut clean and successful, because Freema is so brilliant. I'm saying this because, when I'm actually writing, I

She deserves a big launch. We can't clutter it by suspect there are going to be a few Dark Night Of The

announcing the next companion. I think Penny will have Soul e-mails - oh lordy - so it's good to report the times

to live on as a disguise: we'll ask people to write Penny as when I feel happy. And The Times Caitlin Moran was

a placeholder name. there, too. Did you see her? She said to me, 'You always

Catherine's casting has, at least, jumpstarted my write about unrequited love.' I've been thinking about that

thinking. I've been worried all weekend, back here in a lot since. Not sure what it says about me. Not sure that

Manchester, because I've done very little thinking. Well, it's healthy.

none. I worried that Manchester had become divorced In other news, Kylie Minogue wants to appear in

from work, become a place where I switch off. But today I	<i>Doctor Who.</i>
could click back a bit, because the news of Catherine's	Yes, Kylie Minogue!
Ha ha ha ha.	
casting was so exciting. Of course, I also started thinking	I wish I could see
your face as you read that sentence.	
of problems: Donna would actively have to be looking for	Don't worry, it won't
happen. Will Baker, Kylie's creative	
the Doctor, so she can't turn right in 4.11, as opposed to	director, was at the
press launch and said how marvellous	
left in 4.1, and become The Woman Who Never Met The	it'd be to get
Kylie in Doctor Who. He'd had a bit to drink,	
Doctor. It takes the charm off that 4.11 story slightly now	so I didn't believe it.
But then he phoned Julie on	
that it's Donna instead of Penny. The magic of it has gone.	Thursday and insisted
he'd been serious. (I could waste	
Oh well. It's a strong story, and strong stories survive	time fancying Will, but
he's way out of my league. He's just	
changes. (Have I told you that Rose will appear in 4.11,	nice to look at.) 4.X
was always going to have a one-off	
meeting Donna, because the parallel-world walls are	companion, or maybe
a couple of one-off companions,	
breaking down? Bloody glorious.)	but if it were Kylie...
well, no, it won't be. Nothing will	
Meanwhile, major panic building on Torchwood. I'm	happen. But I might
have to have lunch with Kylie, and	
running out of time. With all the press launch stuff	that alone is worth it.
happening this week, I'm just too busy. You wouldn't	Plus, on Monday,
I've got to phone Dennis Hopper,	
believe the amount of phone calls and planning that goes	who is interested.
This is so weird. Kylie Minogue and	
into a simple bloody launch. Oh, I don't even want to type	Dennis Hopper! We
really did start this e-mail	
about it. It just feels awful.	correspondence at the best
time ever. It's never this mad!	

RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

17:00:10 GMT

SATURDAY 24 MARCH 2007

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 22 MARCH 2007 15:13:46 GMT

LAUNCH

RE: THE PRESS

THE PRESS LAUNCH

Kylie Minogue? Oh, c'mon!

For the next spin-off series,

47

Well, last night was fun. I'm still buzzing. It was weird, please can I have Kylie
and Dennis travelling the universe

all those celebs, wasn't it? Looking around and seeing in a camper van,
solving murder mysteries? Thanks.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 24 MARCH 2007 17:32:35 GMT

RE: THE PRESS LAUNCH

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 26 MARCH 2007 23:41:45 GMT

RE: THE PRESS LAUNCH

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 26 MARCH 2007 23:56:02

GMT

RE: THE PRESS LAUNCH

3 Mr Saxon is a running reference throughout Series Three,

48

foreshadowing the Master's return at the end of the series in his guise as

UK Prime Minister Harold Saxon

(played by John Simm).

Runaway Bride tonight.

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CATHERINE, KYLIE, AND DENNIS

cut out of the broadcast show, and didn't let slip that probably.
They've always wanted to be the supreme life

they'll be back on our screens, together, for the duration form, so
why not invent a multi-planet-sized

of Series Four. Mad, mad times indeed. Two things: energy-
converter-bomb thing that sterilises the entire

1) What is the Medusa Cascade? universe,
leaving only them alive? Audacious! The Master

2) Rose Tyler at the end of 4.1? Of course I love it! mentions
the Medusa Cascade in 3.13. He says, 'You

But then, I'm a ming-mong. sealed the
rift at the Medusa Cascade,' nicely placing a Big

Rift there, because
with universe-walls breaking down,

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK and
Rose returning, that's going to be needed somehow.

TUESDAY 27 MARCH 2007 00:18:33 GMT

2) Good. Me
too.

RE: THE PRESS LAUNCH I just
busked with Kylie. I was phoned up at lam.

Kylie wants to
meet you today. She's flying to Stockholm

1) The Medusa Cascade is where 4.12/4.13 takes
place. tomorrow.' I got on the train, which turned out to be full

It's just an area of space. The Earth is stolen, along with of fans on
their way to see Chain Reaction. (How funny

five other planets, and taken to the Medusa Cascade to you
watched that, knowing what you know.) Then I met

form a ring that makes up a great big, um, Dalek the
great lady, and I said... well, that they're aboard a

energy-converter thing to, er, do things. Kill
everything, spaceship called the Titanic, it's hit by meteorites, it

destroys
Buckingham Palace at the end (she loved that),

and her part

would be a waitress who joins with the Doctor
wreckage. You think that she's going to be
companion, but then she does something towards
the Doctor, but something rash -- she
gun and kills someone - in a situation that
have talked his way out of, so effectively
Companion Academy. He's disappointed in her.
at the end, because she's Good But Not
the record, I said, 'I don't know this
Maybe something like Chrissie.' What?!
Chrissie?! What a terrible name. The ship
-- although they'll look exceedingly
should have a nice, simple, sci-fi name.

DAVIES TO: BENJAMIN COOK

MARCH 2007 11:19:44 GMT

LAUNCH

ha ha. Fell asleep laughing, woke up

to escape the
the new
the end, to defend
picks up a laser-
the Doctor could
she fails
She's left behind
Good Enough. For
character's name.
Bollocks to that.
is staffed by aliens
human -- so she

FROM: RUSSELL T

TUESDAY 27

RE: THE PRESS

I met Kylie! Ha ha



sooner pull McFly, so you win. Of
McFly, then I would. This is a fact.

DAVIES TO: BENJAMIN COOK

MARCH 2007 23:14:25 GMT

laughing. But I'd

course, if I met

FROM: RUSSELL T

WEDNESDAY 28

LAUNCH

49

Billie Piper films her cameo as Rose in 4.1 Partners in Crime.

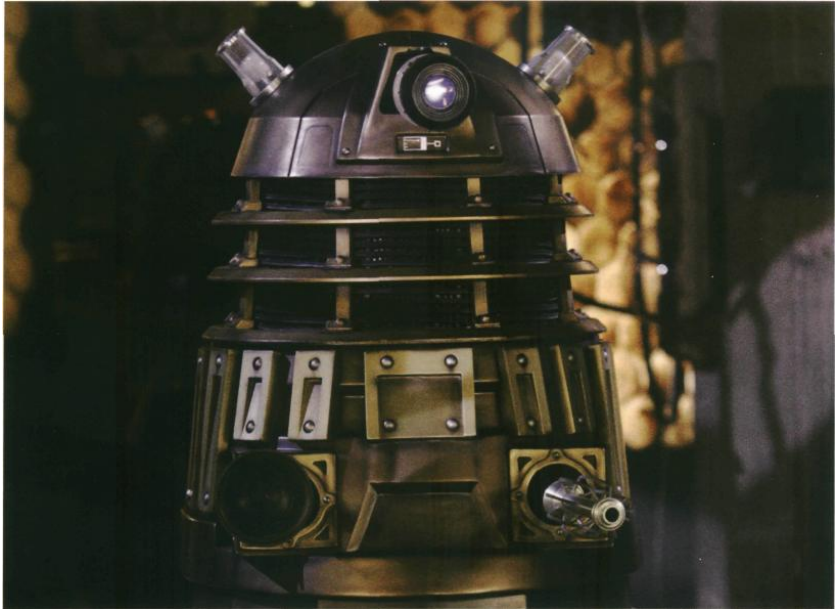
Photo - Rex Features

Stray thoughts

today. In 4.2 or 4.3, the Doctor should

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Dalek Caan, one of the Cult of Skaro, pre-Emergency Temporal Shift, in 3.5 Evolution of the Daleks.

He is the author of *Writing with a Purpose*, *Writing with a Plan*, and *Writing with a Partner*.

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people in the home. Also, the community is an important

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Source: *Entrepreneurship and New Ventures*, 1998.

can the New Year's resolutions disappear in a puff

At the end of the day, the results are in – and the winning one

and Justice. It will have to take shape – in words.

little, just what you'll need from this. Thanks so much.

Students, although they study statistics, are a jumble of people.

...and? Well, you talk all the time. I don't know you

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starts at $y=0$, then ends at $x=0$ in the end

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Study how all these states may link with others to be

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contact with the Tumor cells and activate the

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 399–406

Journal of Interpersonal Violence 28(10)

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CATHERINE, KYLIE, AND DENNIS

only half
a It
should be a
script-worry; the
other different
plan,
half is an
external, sure
Saboteurs
how-this-episode-will-
upon
assassins
be-perceived
worry. upon
terrorists? Or
That's an equal part
of are
the meteorites
my job, let's
not a
coincidence?
pretend
otherwise. M
the saboteurs
A lot of knives
will should,
urn,
be out
for ma
the hull
Donna/
Catherine,
attract them? The
in that tabloid
world. murderou
creatures
They always are,

for should
be really slim,
successful
women. tight
metal. Sexy!

Kylie's stage-

I must, in the script, account for that 'Doctor Who show
Cybermen.5 Or maybe, since this is a Christmas

Becomes Comedy' backlash -- give Catherine good, Cruise,
the ship could have Robot Angel staff-- beautiful

strong, emotional stuff to balance it. This golden
faces, smiling cherub masks. Polite voices,

how-the-programme-is-perceived thing is great
for killers. Like butlers. White tunics. Metal

more of a factor on Doctor wings.
Ooh, haloes! Deadly haloes! Maybe they're

Who than any other
show programmed to go murderous
once the ship is

I've ever written. The purist hit? Ah,
if they're programmed to go mad once

writer in me says that this the
ship is hit, it is the same plan. It's part of

is wrong, that the story is the the
sabotage. I'm loving the sound of Robot

thing, that it's not the writer's job Angels.

to think of external issues - I'm a It
all feels nice and creative, this. That

writer, not a salesman. But also this good mood
is persisting. I'm genuinely excited/scared

is the most successful and popular about
Saturday's transmission of Smith and Jones. That

thing that I've ever writren, so who says helps.
Even seeing the Radio Times this week was

those external worries are bad?
Maybe thrilling. I'm a fanboy at heart.

they've helped!

Also, since Donna has seen the Empress

BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

and the creation of the Earth in The Runaway

THURSDAY 29

MARCH 2007 02:41:28 GMT

Bride, 4.1 has to be bigger.4 It has to amaze her. I'm

RE: THE PRESS

LAUNCH

wondering about a portal, through which these Big

Snarling CGI Beasts come. Yes, they've become plural. I

want size. I think seeing 3.1 at last week's press launch,
three hours this afternoon re-entering numbers

I spent

seeing the Judoon stomp across the Moon on the big
new mobile phone. My old one was stolen on

into my

screen, has put that thought in my head. I want packs of
I'm still receiving text messages that were sent to

Saturday.

monsters in 4.1.
were delayed by the bar on my stolen

me days ago, but

Big worry about 4.X today: the Titanic's forcefields are
There's one from you that reads, 'Oh, I hope you've

phone.

deactivated by saboteurs, because someone wants
new phone to receive texts...' I hadn't. I'm on the train

gor a

someone dead, so the ship is hit by meteorites; once
TO MEET KYLIE!!!'

to London

wrecked, murderous creatures should break out of the
question: you know the ending to 4.X already (the

A

hold - but is that the same plan? The same saboteurs?
destroys Buckingham Palace, Kylie is left behind,

Titanic

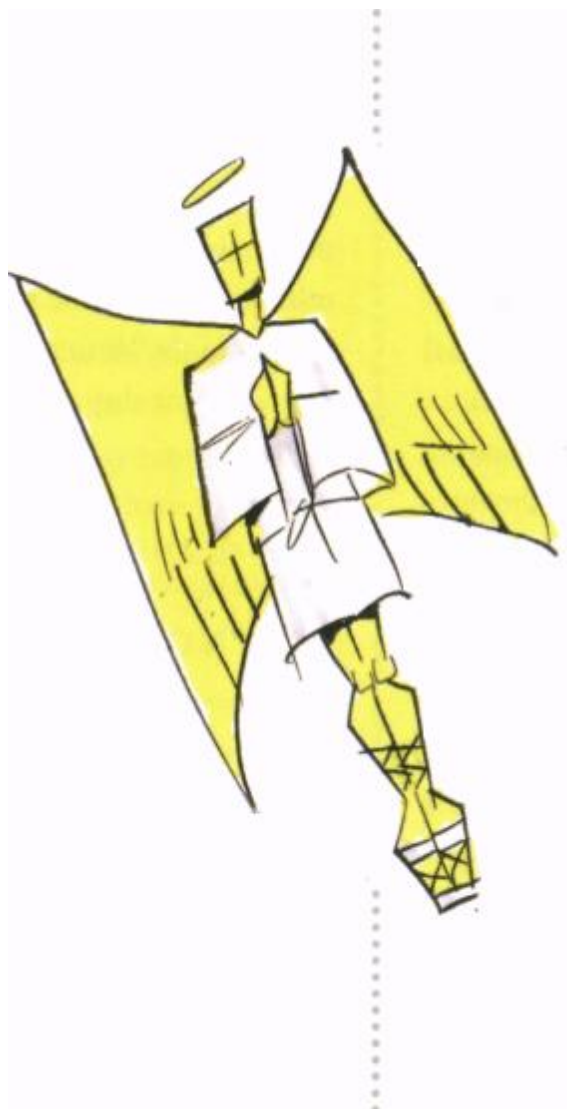
51

4 The Empress is a half-arachnid, half-human creature - a member of
in costumes inspired by

5 Kylie's 2005 Showgirl tour featured dancers

the alien Racnoss.

the design of the Cybermen.





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DOCTOR WHO THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 29 MARCH 2007 23:12:14 GMT

RE: THE PRESS LAUNCH

Runaway Bride would end with the Doctor saying, 'Her

-- that poor, dumped boyfriend of Vince's, Stuart's

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

GMT

SATURDAY 31 MARCH 2007 16:26:44

AND NOW ON BBC ONE...



the Spotless Mind (both staggeringly brilliant movies), in

in 3.1 Smith and Jones.

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CATHERINE, KYLIE, AND DENNIS

Jones viewing figures, and I just got back to the flat... and rubbish. That first episode of Time and the Rani, that was

there's a violent storm blowing across Cardiff Bay! I am a deep, dark trough... 6

now wondering about the extent of my supernatural

powers. I am going to wish for a billion quid and Freddie **Text message from: Ben**

Ljungberg, and see what happens. Fingers crossed. **Sent: 31-Mar-2007 22:02**

bright over Full Moon tonight. Dazzlingly

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
many kids must be Chiswick. How perfect. How

SATURDAY 31 MARCH 2007 17:29:54 GMT

now, as they draw looking up at the Moon right

RE: AND NOW ON BBC ONE... the curtains
before bed, thinking of spaceships

and Time Lords and Judoon?

It's sunshine here in Chiswick. I might start praying, too. If

it gets to 6pm and there's still no sign of rain, I'll offer up **Text message from: Russell**

my Mine All Mine DVD as a sacrifice to Tlaloc. But will **Sent: 31-Mar-2007 22:04**

he be appeased? That's funny, I just stood
on my balcony ten

same thing. The minutes ago and thought the

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
the Bay. It was Moon is bright and clear over

SATURDAY 31 MARCH 2007 18:07:05 GMT

meant to be.

RE: AND NOW ON BBC ONE...

BENJAMIN COOK FROM: RUSSELL T DAVIES TO:

GMT SUNDAY 1 APRIL 2007 10:30:02

So you're the one who bought the Mine All Mine DVD? I

knew we'd find that mystery shopper in the end. Actually, **RE: AND NOW ON BBC ONE...**

it's turned sunny again here. My supernatural powers are
on the wane. I knew I should have wished for Freddie first. **8.2 million**
viewers! With a peak of 8.9 million! And a

The Hour Before Doctor Who! Exciting! **39.5 per cent**
audience share! By the time that's
higher than last year's series opener.

consolidated, it'll be

Oh lordy.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

SATURDAY 31 MARCH 2007 18:16:13 GMT
GMT

SUNDAY 1 APRIL 2007 14:45:20

RE: AND NOW ON BBC ONE... **RE: AND NOW ON BBC ONE...**

Don't you ever wish that you didn't know what happens **Amazing**
figures! Tlaloc must have appreciated Mine All

next? Isn't this the hour when you wish that you were **Mine.**

'just' a viewer? What are the Judoon? How does a

London hospital end up on the Moon? What persuades **FROM:**
RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 1 APRIL 2007 19:27:08

GMT

the Doctor to invite Martha Jones aboard theTARDIS?

Right now, aren't you wishing that you didn't know? **RE: AND NOW ON BBC ONE...**

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK **I had some 4.1**
thoughts last night. It was one of those

SATURDAY 31 MARCH 2007 18:23:47 GMT

nights when I thought,
right, I'm going to go out and get

RE: AND NOW ON BBC ONE... **rat-arsed in**
some club and end up in a Bute Town gutter.

But this town is so
bloody small. After an hour in one of

Equally, what I don't get is the worry. Will it be crap? **the two gay**
clubs in the whole of Cardiff, I was besieged

Will I be ashamed? Will it let me down? Gareth Roberts **by Doctor**

Who staff, most of whom I don't even
called it, marvellously, that sense of 'anticipointment' -

53

Rani was Sylvester McCoy's debut

6 Broadcast in 1987, Time and the

all too ready for an episode of Doctor Who to be
Doctor.

serial as the Seventh

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DOCTOR WHO THE WRITER'S TALE

Adventures website') or, bless 'em, friendly Cardiff gays

end of the walk --

millions of Vorlax, snarling and snapping, threatening to

GMT

MONDAY 2 APRIL 2007 10:31:53

BBC ONE...

RE: AND NOW ON



BENJAMIN COOK

GMT

BBC ONE...

FROM: RUSSELL T DAVIES TO:

TUESDAY 3 APRIL 2007 02:34:17

RE: AND NOW ON

54

The wooden boards over the window are straining... moving...

buckling...' Illustration by Russell T Davies.

http://www.bbc.co.uk/1/hi/6444444.stm

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KYLIE, AND DENNIS

I consider that to be my real
that. It's a cycle that I cannot
It makes my life miserable.
time is crippling. Any social
drinks with friends, family
aside and cancelled, because
head screaming, 'I HAVEN'T
wake up, shower, have a
town, buy some food, potter
come home, e-mail, make phone
it goes on and on and on until
whole day has gone. It's just
minute of the day, every single
with this depressing, lifeless,
writing. I make the time vanish. I
even set myself little targets.

The Vorlax attack! Illustration by Russell T Davies.
noon, I think, I'll

think, too late now, I'll wait for

last minute. And then I leave it some more. Eventually, I
late. And then I'll use TV

start-of-preproduction date.

deadline. And then I miss
break. I simply can't help it.

My inability to start on
event -- people's birthdays,
dos, anything - gets swept
there's this voice inside my
STARTED WRITING!' I

coffee, watch telly, go to
about, buy a magazine,
calls, watch more telly, and
I go to bed again, and a
vanished. Every single
sodding minute, is labelled
dull thought: I'm not
don't know why I do this. I

At 10am, I think, I'll start at noon. At
make it 4pm. At 4pm, I

tonight and work till

leave it till I'm desperate. That's really the word, desperate. programmes as crutches
-- ooh, must watch this, must

I always think, I'm not ready to write it, I don't know what watch that - and then
it's 10pm and I think, well, start at

I'm doing, it's just a jumble of thoughts in a state of flux, midnight, that's a good
time. A good time?! A nice round

there's no story, I don't know how A connects to B, I don't number! At midnight, I
despair and reckon it's too late,

know anything! I get myself into a genuine state of panic. and stay up
despairing. I'll stay that way till 2 or 3am, and

Except panic sounds exciting. It sounds all then go to bed in a tight
knot of frustration. The next day,

running-around and adrenalised. This is more like a black the same thing.
Weeks can pass like that. I'm wondering if

cloud of fear and failure. Normally, I'll leave it till the describing it to you might
break the cycle. Probably not.

deadline, and I haven't even started writing. This has I've got this
Torchwood script to write. Although it's a

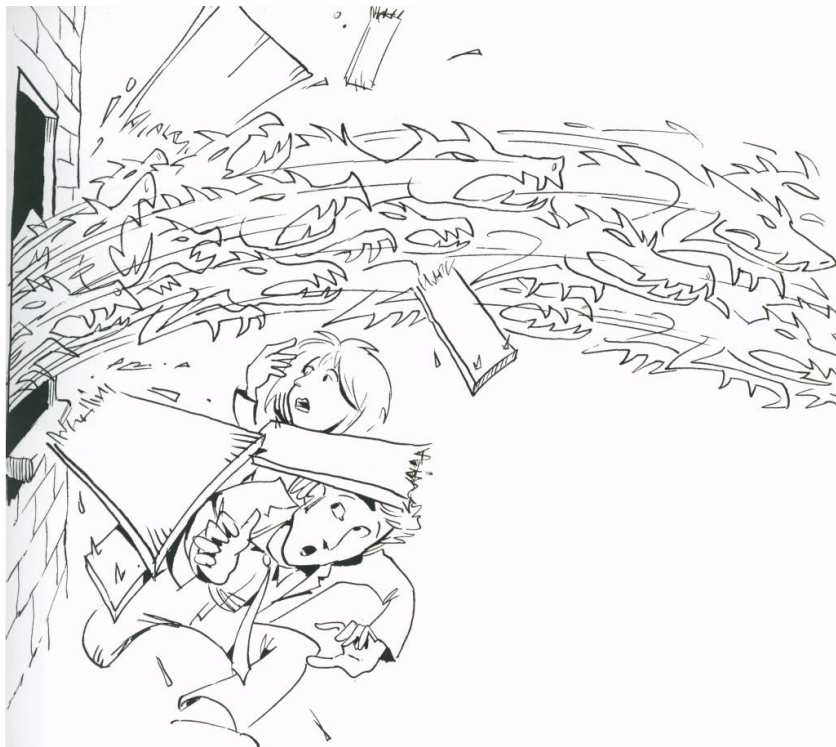
become, over the years, a week beyond the deadline, or vague mess in my
head, I know exactly, very exactly, the

even more. It can be a week - or weeks - past the delivery first five pages. You'd
think, to make my life easier, I'd type

date, and I haven't started writing. In fact, I don't have out those five pages at
least. I could open a file now, right

55

delivery dates any more. I go by the now, and bash them out
in about three hours. I'd



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THE WRITER'S TALE

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Doctor Who 3.11, Utopia, just sitting in a black cloud.

THE WRITER'S TALE

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THE WRITER'S TALE

The TARDiS arrives above the Torchwood hub in 3.11 Utopia... *that works. Is that it? Is it like a superstition that I have to*

having a laugh, because it's an

deliberate. I am consciously



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CHAPTER

TWO: CATHERINE, KYLIE, AND DENNIS

with such certainty that she made the process
wonderful, clear, pure, confident. It was so
that I cut it out and kept it by my computer.
been swept away somewhere. That was stupid.
remember that she described writing as being like
That must be nice. Feels more like falling to me.
call it writer's block, though. I don't know
sort of react with revulsion to that phrase. I
to mean sitting there with No Ideas At All. For

writing

sound so

beautiful

It's now

But I

flying.

I never

why, but I

imagine it

feels more like the ideas just won't take the tight
form. Do writers ever run out of ideas? Doesn't
say that something else is wrong? Something
don't know.

...but Captain Jack is left clinging on for dear life, as the TARDIS flees to FROM: RUSSELL T DAVIES TO:
BENJAMIN COOK

the end of the universe. FRIDAY 6 APRIL
2007 10:34:13 GMT

NOW ON BBC ONE...

sheet numbet of people -- about eight separate people, five
of whom I hardly knew -- who came up to me with an

been a lot of good, practical work over the past

opening gambit of 'Are you all right?' I thought, bloody

not Maybe thinking, but actual sitting in

hell, do I look like a corpse?! But I didn't really, which

with writers and sorting out plots. A lot of

made me think: how am I spoken of? Like a lunatic?

and Sarah Jane, and a great meeting with

Well, you did ask.

about the Agatha Christie episode. I adore those

I'm in my element.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 3 APRIL 2007 11:42:18 GMT
the 4.1 Maybe... I've found that I vividly and

RE: AND NOW BBC
ONE... profoundly hate the estate, the
Vorlax, and the alien

me, it
shape or
the block
bigger? I

RE: AND

There has

few days -

meetings

Torchwood

Gareth

meetings.

But in

planet. I

think it's crap. It's very Primeval. Too Primeval. I

I recognise - as I think most people would, especially like Primeval, but I don't want to copy it. Now, lodged in

writers -- aspects of my own behaviour in what you my head, is a simple image of how fanny it is that Donna

describe in that e-mail. But would you call it writer's is actively looking for the Doctor, that in, say, a new plot

block? It doesn't sound entirely like writer's block, it's more there's something going on in an office block (boring

self-imposed than that, and you don't use that term, but setting, but bear with me), something alien, so Donna is

I'm interested in how - or whethet -- you would define investigating, partly in the hope that she'll meet the

writer's block? Some people say that it's a fallacy... Doctor, and partly because that's what people who have

met the

Doctor do. They carry on the good work. And

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

the Doctor

is investigating too, but separately. This is the

TUESDAY 3 APRIL 2007 22:11:42 GMT

crucial

image: you play a good 15 minutes at the top of

RE: AND NOW ON BBC ONE...
the episode with the Doctor and Donna not meeting. She

walks out

of one door, he walks in another, neither

I couldn't help thinking that you might read that e-mail knowing that the other is there. It's got all the fun that the

and think, sod off, you self-indulgent tosspot. It's all so housing estate idea didn't have. And doors! That's why

me, me, me that I forget, everyone must feel like that. I'm saying an office block - because it needs doors. And

You're right. Well, not everyone. I read an interview

with lifts. Donna gets in the left-hand lift, doors close, the
Jeanette Winterson once, in which she spoke
about right-hand lift opens, the Doctor steps out. This story

57

isn't a
farce, but it uses the shapes of a farce. That's the
starting
point, the

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THE WRITER'S TALE



really happening is: the Doctor and Donna are looking

Who than anything else I've thought up. It's in character

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
Simm) brings the second series of Life

TUESDAY 10 APRIL 2007 11:49:51 GMT

EASTER

BENJAMIN COOK

GMT

The suicide of Sam Tyler (John

on Mars to a close. Images Kudos Film and Television

FROM: RUSSELL T DAVIES TO:

WEDNESDAY 11 APRIL 2007 23:48:42

RE: EASTER

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 10 APRIL 2007 23:14:00 GMT

RE: EASTER

Mars finale brilliant? Please like it. I hadn't seen it until ever think that Doctor Who would be this important to the

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CHAPTER TWO: CATHERINE,

KYLIE, AND DENNIS

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

the fantasy life would stop
dead. But that's me being too

THURSDAY 12 APRIL 2007 02:40:08 GMT

atheist. That ending is
saying that an afterlife can last for

RE: EASTER ever - or for a split
second.

Tell 'em that you'll stay on for three million quid and
TO: BENJAMIN COOK FROM: RUSSELL T DAVIES

GMT SATURDAY 14 APRIL 2007 16:20:20

Freddie Ljungberg on a serving dish! Go on, just for a

laugh. See what they say. You're probably right to decline, **RE: EASTER**

but were you tempted? Just a little bit tempted? A teensy

bit tempted? Not because of Freddie on a plate (was that The past few
days have been so busy. I know that thinking

even in the offing? It's late and I'm confused), but just of stories is a
constant background beat, but sometimes

because the BBC really does seem to want you to stay? the sheer
volume of work can do a pretty good job at

That must be flattering, at least. drowning it out. It's
like the wotk triples when we're not

P.S. Life on Mars was incredible, wasn't it? But I still filming. February
and March are sort of my months off

can't decide whether the finale should have finished a few from writing,
but now it's heading towards Writing Time

minutes earlier, on Sam Tyler's suicide jump, instead of for the rest of
the year. This week, I've been feeling myself

following him, 'alive' and 'well', back into his dream sort of withdraw.
I'm alone in Cardiff this weekend and

world/the afterlife? next week -- very few
meetings, just me, locked away. I'm

becoming bad at replying
to e-mails (I've been telling you

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

less stuff, and I'm making

an effort to write, though I do

THURSDAY 12 APRIL 2007 03:19:05 GMT

and messages are going

RE: EASTER

to be like that. I want everyone and

still want to), phone calls

ignored... and I want

everything to sod off.

Tempted? To do a fifth series? Not for a second. Weird, That Series
Five offer didn't help, in a weird way. The

isn't it? I'm going to go to bed and think that through, and next day, I
started smoking again (I've been off them for a

wonder why that is exactly. I'm not sure. I think, really, while), eating
really bad food, just sort of guzzling

it's because the option is untenable, because way back, rubbish. I've
been browsing Outpost Gallifrey to read

around the time that we filmed Doomsday, we promised how crap I
am. 7 I've been watching some of Series Three

this course of action to David. And to each other. We -- not for work, but
with a state of mind that says,

decided that we'd have a fourth series (David's third), with deliberately, this
isn't as good as I thought it was. In fact,

a big ending, after which we'd take the show off air, just it's crap. I've
failed. I'm rubbish. I'm lucky. I'm a fraud.

for a short while, apart from the odd Special, so that we I've lost it, and
this next script is the script that will

could have a breather, and a new production team could expose that.
Etc. I am, I realise, making myself miserable.

settle in, find its feet, and prepare for Series Five. And That's the old dark
streak of you-don't-deserve-this ticking

there's all sorts of other plans, for the future, but... I'm away, like I punish
myself for being successful. Plots and

almost superstitious about putting things into print. stories in the
Maybe are taking a back seat. Instead, I'm

Julie, Phil, Jane and I committed to that initial promise, focusing on the
schedule, because that's already a

and we're sticking to our word. That promise means that nightmare. My
mind is going April, May, June' all the

the fifth series option does not exist for me. They might time, because
those three months are going to require a

as well talk about buying me Freddie Ljungberg. It's script a month, and I never manage to complete a script a
flattering and all that, but it ain't gonna happen. month. Why-oh-why can't I be happy? Why can't I just
As for Life on Mars... well, going out on Sam's suicide love this work? Why can't I feel like Jeanette Winterson in
would have been such a downer and wasn't the point; he that quote I lost, where writing feels like flying? It's not
died so that he could live. For ever. In his dreams. The even falling at the moment; it's sinking. Why do I get like
fanboy part of my mind sort of quibbles that the fall this?

59

would kill him, not put him back in a coma, therefore 7 Outpost Gallifrey is a fan-run Doctor Who website. It spawned The
Doctor Who Forum, a discussion forum
with around 30,000 registered members.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 15 APRIL 2007

14:30:35 GMT

RE: EASTER

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 14 APRIL 2007 21:51:18 GMT

RE: EASTER

»That's the old dark streak of you-don't-deserve-this

*whether all that is profound, does not spring from
disease of thought, from moods of mind exalted at the
expense of the general intellect. They who dream by day
are cognizant of many things which escape those who
dream only by night.
breakthrough for me. It took me that long*

Folk was such a

8 Had 14 April's FA Cup Semi-Final between Manchester United and
Watford gone into extra time, Gridlock would have been postponed for a
week.

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18, 19, 20, you probably feel more
at any other time in your life. Of
you! Which means that you can

like that? Especially at
ignored and left out than
course you've lived. That's

you can write Buffy the Vampire
what you can write. I swear, it
light bulbs switching on over their
of that.
years of my life put on screen.
that happened to me in some
having the baby, and he hardly
thing I ever did was write Bob &
happened to me, ever, in any
slept with a woman. Not once. Well, a
Beverley Jacobs when I was 15, but
used to go out with a boy I
to this day, so I had my eyes
Poor Beverley. Of course, in
did go through a long process of
my life that I do love, the ones
I were straight, and how I'd feel.

Aian Davies (Bob) and Lesley Sharp (Rose) in Bob & Rose.

on my friend Tracy. When Julie
ago, she said, 'My God, she's Rose

lifetime of experience.' I read that somewhere once, and

write I, Claudius, and
Slayer. There's no limit to
was like you could see
heads. I was quite proud

Queer as Folk was ten
Just about everything in
shape or form. Except
features! But the best
Rose next, which had never
way. I've never even
bit of rubbing with
that's only because she
fancied, and still fancy
closed, imagining him.
writing Bob & Rose, I
imagining the women in
that maybe I'd be with if

A lot of that was based
met Tracy a few years
Cooper! She

talks like her!' You see, it all comes from

it's so true. If those sorts of doubts -- I'm not important, I somewhere. Every time you think, no, I haven't

haven't suffered, I'm too young/happy/middle-class to be experienced that emotion, YES, YOU HAVE! In tiny

experienced -- are ever holding you back from writing, ways. But that's all you need. You imagine and

DON'T LISTEN TO THEM! It really is a tyranny, and extrapolate from that. Most writers aren't murderers, but

it's bollocks. an awful lot of them write murders. Who hasn't wanted

I often get asked to give masterclasses in scriptwriting. I to murder someone? That's what they're tapping into, just

usually turn them down, but once, just once, I gave a that spark. But you certainly don't need to be steeped in

great one. If I say so myself! I think I was angry about blood to write it well.

some recent interview with a 'suffering artist', and it You asked if the fear makes the scripts better. Well, I

inspired me. It was for the Fast Track people at the have no choice but to think that it helps, or it would be

Edinburgh TV Festival, the eager ones who really want to unbearable. To write without that fear is not an option -

get into telly, all about 18, 19, 20 years old. I challenged not yet, not for me -- so I have to rationalise it, hope that

them to admit that they feel, at their age, that they haven't it helps, or I'd go nuts. I can't imagine writing and

lived, that they don't know enough about the world to thinking, this is easy. I'm marvelling at those words. This.

write about it. Gradually, reluctantly, lots of nodding Is. Easy. They're impossible. I might as well say, 'I'm a

heads. And then I played them two clips: one from an Martian.'

episode of Buffy the Vampire Slayer (Out of Mind, Out of There I go again, saying that you don't have to suffer,

Sight), where a girl has been so ignored that she becomes while admitting that the process is an act of suffering.

invisible, and another from /, Claudius, where young Still. No one said that this had to be logical.

Claudius is being so ignored that he might as well be Right. I've

got to write a synopsis of 4.X for Kylie

invisible. I pointed out that both those scenes are the same Minogue's agent. I never write treatments, but I have

61

thing. One popular culture, one high art, but the same to this time, because they want to know what they're

drama. More importantly, who hasn't felt getting into. Once again, I think the word is 'busk'...

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yuli@sha

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 17 APRIL 2007 01:48:30 GMT

CHRISTMAS IS COMING

Peth,

he

wonders... could she join him on his travels in
Time and Space, as his new companion...?

Disaster strikes! Meteorites hit the Titanic

Adventure

DOCTOR WHO CHRISTMAS SPECIAL 2007

oxygen

STARSHIP TITANIC

to

onto

The Starship Titanic sails above the Earth on its

Christmas Cruise. Half original Titanic, half

floating hotel, it's a luxury spaceship with

holidaymakers on board, all decked out for the

Peth has to clean up after them. But she's

dreaming of a better life. And the Doctor is

travelling alone for once - the lonely Time
Lord. As he strikes up a friendship with

liking her feistiness, her sense of humour,

-- and it's more like *The Poseidon*

In Space, as the ship is crippled, with

running out. Worse, if the Doctor can't get
the Flight Deck in time, the ship might fall

the Earth below, with its nuclear engines
threatening to explode...

The Doctor joins with Peth to lead a

festive season.

The Doctor comes on board as a curious

But

visitor, and soon makes friends with one of

the ship's staff, Peth, a waitress. While

everyone wines and dines around her,

small, brave band of survivors through the

wreckage - and in true disaster movie

tradition, they're picked off, one by one.

the Doctor soon realises that the meteorites

weren't an accident: a saboteur is on board

who wants them all dead. But why? What

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THE WRITER'S TALE

secrets are certain passengers keeping? And the saboteur hasn't finished yet: the ship's robot staff -- frightening, blank-faced, golden Christmas Angels -- have been reprogrammed to hunt down the living.

It's a race against time, as the Doctor and Peth battle through the ruins of the devastated ship, fighting flying Angels and the ticking clock, to save both the Titanic and the planet below. But as the Doctor and Peth are thrown together, can they truly trust each other...?

The Doctor Who Christmas Special for BBC One is a fun, scary, full-blooded 60-minute drama, complete with monsters, thrills, chases and terrible deaths, as the Time Lord and his friends battle against the odds to save the day. And they succeed -just in time for Christmas!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 17 APRIL 2007 16:45:14 GMT

RE: CHRISTMAS IS COMING

of Death, and Kylie's 2001 On a Night Like This tour!1

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
WEDNESDAY 18 APRIL 2007 22:03:50 GMT

DAVIES TO: BENJAMIN COOK

2007 01:09:17 GMT

RE: CHRISTMAS IS COMING
COMING
COMING

FROM: RUSSELL T

SUNDAY 22 APRIL

RE: CHRISTMAS IS

RE: CHRISTMAS IS

Poseidon Adventure won an Oscar for Best Song for "The

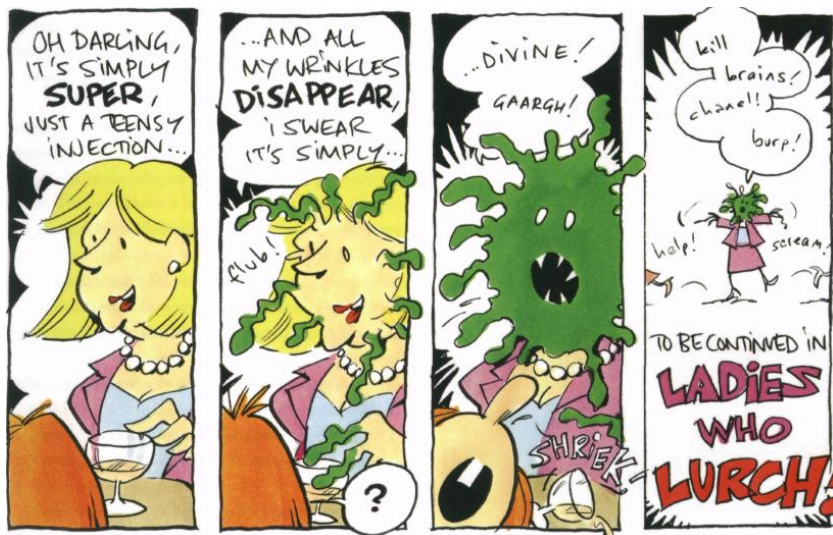
can hold on through the night.' I often sing it at 3am when

1 The Robots of Death is a Doctor Who serial first broadcast in 1977.

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THREE: BASTARDS



'Imagine a scene in a wine bar where they transform, then lurch out into the street...' Illustration by Russell T Davies.

thing - humans turning horribly into aliens. If those revive Doctor Who. The one with the escape-by-window-

humans are 40-something-year-old women who've been cleaner's-cradle sequence, and the grandad who plays in a

Botoxed to the hilt, so much the better. Imagine a scene skiffle band. You've come full circle.

in a wine bar where they transform, then lurch out into that Anyway, I see the News of the World is reporting

the street. Deadly Ladies Who Lunch! Not camp at all. as a Kylie has been cast in this year's Christmas Special...

It's sort of obvious and fun, which is good for a series Cyberwoman! A show spokesman has said: 'Russell is

opener. I'm amazed that we haven't done it before. I think, just putting the finishing touches to the episode and it

in my mind, all that 'beauty' stuff had become the
sole will be TV dynamite.' Well, the spokesman is half right.
province of Cassandra, but actually there's so much more
that you can do with it.²

RUSSELL T DAVIES TO: BENJAMIN COOK

FROM:

WEDNESDAY

25 APRIL 2007 22:37:42 GMT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

RE:

CHRISTMAS IS COMING

SUNDAY 22 APRIL 2007 22:08:45 GMT

RE: CHRISTMAS IS COMING I've been silent, I know.
I've been glum. Bloody glum.

Script

glum. It occurred to me -- because this was

With the investigation of a high-rise city office at
night, *Torchwood script glum, not Doctor Who glum yet -- that*

and the Doctor and companion-to-be criss-crossing
but it's going to be hard to write to you when I'm glum.
I'm not

taking time to meet, 4.1 is reverting to the template
of saying that I don't want to; it's just that I'm really going to
that opening episode that you'd planned, all those
years have to try hard. For one thing, it feels so indulgent.
You

ago, were the call ever to come asking you
to can't stop that voice in the back of your head
saying,

'Miserable?

A writer? There are people out there

² last human' Cassandra, who debuted in Doctor Who 1.2, underwent

desperately

ill, in despair, in genuine, proper, medical

65

over 700 plastic surgery operations until she was nothing but a piece of

skin stretched onto a metal frame, with eyes and a mouth, connected to
you dare to be miserable over

Depression -- and

a brain in a jar.

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THE WRITER'S TALE

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Torchwood's Gareth David-Lloyd.

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Doctor Who timeslot every week, as has happened this

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old scripts, and just sat ther

on BBC One's Any Dream Will!

lead to play Joseph in a West

Amazing Technicolor Dreamcoat.

3 Barrowman was, at the time, a judge

Do, s talent show that searched for a new

End revival of musical Joseph and the

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THREE: BASTARDS

Doctor Who budget can allow us to go abroad for the made me run out of days. to our schedules has just

Pompeii episode. (For all of two days, but hey!) And could start writing 4.X now...?»Of course, you

what's this? Extra FX money for 4.12/4.13. The BBC has Ha ha ha ha ha ha.

jumped through hoops to make me happy. That's how it you feel... how? Relieved?»And that makes

works - and I know it. Disgusted? Humbled?»

make it more honest or less I don't know. Does that

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES honest? When did I last do something for one honest,

THURSDAY 26 APRIL 2007 00:33:23 GMT

calculating how I can use it? Then pure reason, instead of

RE: CHRISTMAS IS COMING again, *Doctor Who* benefits, so that's worth it.

I'm glad you're okay. You hadn't replied for a few days. I FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 26 APRIL 2007 11:57:09

GMT

was a bit worried. Not worried about the correspondence

(that's like a cockroach: it'd survive nuclear fallout), but **RE: CHRISTMAS IS COMING**

worried that you'd thrown yourself into the Bay! I'm glad

you haven't. Nonetheless, never feel that you must write to Tell me, then -- a serious question -- do you have to be a

me when you're in Script Hell. I'd always prefer that you bit of a bastard to succeed in this industry? Some people

did, but I wouldn't want these e-mails to make a bad day say that you do. Let's face it, you can afford to be, Russell,

ten times worse, forcing you to write it all down, to because you've achieved a certain status... but have you

explain yourself. got where you are today by being nice to the people

Having said that (!), can I ask, did you ever feel, even in around you? Similarly, everyone always says how nice

your darkest moments, that fixing Torchwood, that
bet she can be a right monster when
writing a 2.1 that would rejuvenate the concept, was
actually beyond you? That you couldn't do it? Or was it a
dawning realisation that you just didn't want to do it, and
BENJAMIN COOK

Julie is, but... but... I
she needs to be.

FROM: RUSSELL T DAVIES TO:

FRIDAY 27 APRIL 2007 00:19:27 GMT

that you didn't really have to?

»Now I'll have to wait for the 4.X panic«
COMING

RE: CHRISTMAS IS

Of course, you could start writing 4.X now... ?

»They've jumped through hoops to make me happy.
It's my birthday! Do you know, once

It's gone midnight!

That's how it works -- and I know it.«
genuinely forget which birthday

you're in your forties, you

And that makes you feel... how? Relieved? Disgusted?
at old folk and find that impossible.

it is. I used to laugh

Humbled?

And here I am. Anyway...

chapter title!) No, I don't think

Bastards. (Now, that's a

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
Not at all. In fact, people who are

you have to be a bastard.

THURSDAY 26 APRIL 2007 00:57:16 GMT

complete bastards -- are few and

bastards -- real, genuine,

RE: CHRISTMAS IS COMING
I've never seen them succeed in TV.

far between, and

or two, but it doesn't last.

They might burn for a year

I love that image of this correspondence surviving a
director, who's long since been

Like... hmm... one

nuclear war. The last remnant of civilisation. 'It's...
God, I hated him. And a producer

reduced to game shows.

glowing!
who was put in charge of a very

-- bloody weird woman --

»did you ever feel, even in your darkest moments, that
sacked, and has never been heard of

big show, swiftly got

fixing Torchwood, that writing a 2.1 that would
there are thousands of people on a

since. But of course

rejuvenate the concept, was actually beyond you?«

lower level of

Bastardom -- the pains-in-the-arses, the

Not for a second. Beyond me? Absolutely not. I do feel shouters, the hysterics
-- and they do all right, because a

kind of sad, because I love that cast and I love that show's lot of the industry thinks
that's an acceptable way to

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potential, but really it was eating into Doctor Who scripting behave. But why are they
bastards? Insecurity, weakness,

time. The addition of The Sarah Jane Adventures over-promotion...
well, I could

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DOCTOR · WHO THE WRITER'S TALE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

FRIDAY 27 APRIL 2007 15:34:30

GMT

RE: CHRISTMAS IS COMING

*Magazine the other month, the one where their Doctor
Who colleagues posed the questions, I asked Julie and*



4 Red is a Manchester-based, independent production company,
formed in 1998 by Shindler, a successful TV producer. Red's first

production was *Queer as Folk*; later dramas include *Bob & Rose*,
Davies record the podcast

Julie Gardner, Phil Collinson and Russel! T

The Second Coming, Mine All Mine, and Casanova.
House in Cardiff, photo by Rob Francis

commentary for 4.X, at BBC Broadcasting

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Phil your killer query: what is it that they like least about your writing? But they wouldn't answer it. Even though they knew how much you wanted them to. That's the drawback, I suppose, of being at the top of your game. Who's going to challenge you? Who can you rely on to be brutally honest with you? Who'll stop you from going too

far? Anyone? No one? Doesn't that bug you, Russell?

(Look, I've sent you some killer questions of my own, on your birthday. Now who's a bastard?)

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 28 APRIL 2007 16:10:47 GMT

RE: CHRISTMAS IS COMING

Mark Gatiss, who wrote 1.3 The

Unquiet Dead, also played Professor

Lazarus in 3.6 The Lazarus Experiment.

Julie and Phil do still talk about that question. You're not

forgotten, just unanswered, although Phil says, no, he *really difficult. I got a great e-mail from Ed the other day,*

can't think of anything. Julie gets the question, she knows full of the impossibilities and impracticalities of realising

what you mean (or what / mean - it was my question!), Ancient Rome, ending with the words, 'Let's do it!' That

and she's still thinking, I swear to you. Maybe she's brilliant man. He's the best production designer in the

worried about saying something that would destabilise business. The thought of them having to work like dogs

me, but I don't think so. She knows me better than that, on a script that isn't quite good enough is awful. That

and she knows it would do me good. It might be a long pushes and challenges me. I'm not just being nice; their

wait, but I think she'll get there in the end. trust is a great pressure on me, to do well.

I do worry about being surrounded by yes-men. You're But I can't stop wondering -- am I a bastard? I haven't

right, it happens. But the more able you are to surround been able to shake off that thought. After I activated

yourself with people that you trust, the more likely it is to those couple of anecdotes the other day about sackings

happen. Not because you want yes-men, but because and things, it sort of opened a little door onto similar

people that you trust, whose judgement is sound, tend to tales, and the list of people I've sacked - well, you don't

be people whose judgement is close to your own. That often get to sack people, but the people I've replaced,

becomes, naturally, a closed circle. I don't think it's or excluded, or had

removed, or plainly cut off is, well,

happened to me yet. In the end, just as good writers are Blimey! Last night, I was on the

hard to find, so are good script editors, good producers suggested a new Torchwood writer

and good execs. When you find good people like Julie and write the Pompeii script, because

Phil, their sheer talent cancels out the risk of them enough to be rewritten by

yes-ing. I suppose the danger is not 'RTD and the Julie said, 'Well, give me a

Yes-Men', but a triumvirate of people who are so similar out.' I said, 'Why? I could meet

that contrary opinions don't get enough of a look-in. Then said, 'I'll have to talk to Mark

again, plenty of shows lack any sort of voice, so maybe our this script would replace his

similarities make for a strong show. said, 'and he's been working on

But! The fact that Julie and Phil trust me is an equally went, 'Oh,' and I actually got

great pressure. That can be worse than working for worrying over something that

someone who thinks you're crap. Julie and Phil give every Thing is, I didn't care. And this

hour to this show, as do Ed Thomas, Louise Page, Jane this is Mark! Lovely Mark! Brilliant

Tranter, the gaffers, bloody everyone. That's what's truly a gentle man. He's got

pushing us into Pompeii, the thought of taking the show wildest imaginations in this whole

further, making it better, trying something that's really,

it's more than a few.

phone to Julie, and I

called James Moran to

he's fast and good and new

me with no complaints.

few days to sort that

him tomorrow.' She

Gatiss.' 'Why?' 'Because

World War II one,' she

that for over a year.' I

annoyed with Julie for

I thought was trivial.

isn't some stranger;

Mark! A gentleman, and

one of the wittiest,

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THE WRITER'S TALE

bloody country. I like Mark tremendously, I think he's of feelings, doesn't it? I just don't feel	deliberate cutting-off
wonderful, but this is for the good of the show.	them.«
I reckon I've got some sort of cut-off point, beyond Good. Dalek.	You. Would. Make. A.
which I just don't care. In the course of my career, I've rhings like that, every day, but it	»I suppose we all do
faced sacked actors, rewritten writers and banished considering my whole job is based	does make me laugh,
directors. While I sort of sympathise on a superficial level, things.«	on how people see
it doesn't really touch me. Not at all. God knows what artists should understand us better	Logically, I suppose,
they say about me behind my back! I know of one script even than our families, our	than anyone - better
editor, who I had booted off a show years ago, who still friends. Arrists are supposed to see	workmates, our closest
calls me the Devil incarnate. But he was rubbish. So he are. But then art isn't rational, is it?	us fot who we really
was removed. Good. No matter how upset someone is, if that Caitlin Moran once wrote in	Here is something
it makes the programme better, then tough. That's being a much that I cut it out and kept it:	<i>The Times. I liked it so</i>
bastard, I suppose. Is the word 'ruthless'? Except 'ruthless' is a single reason why any artist	<i>By and large, there</i>
implies a deliberate cutting-off of feelings, doesn't it? I he talks about us. He explains us	<i>gains an audience:</i>
just don't feel them. I do not notice when I've hurt our friends, partners, children	<i>to ourselves. While</i>
someone. I've spent more time worrying about it in these colleagues will, as a rule of thumb, widely	<i>bosses and</i>
paragraphs than I do in everyday life. on penetrating analyses of our	<i>eschew embarking</i>
I've just remembered something. It was 1997, and I or the deepest workings of our hearts,	<i>truest thoughts,</i>
copped off with a bloke called Toby. I'll spare you the there and write whole albums, or fill	<i>artists wade in</i>
details. Let's just say it was a gteat night. But he only had a	<i>entire art galleries,</i>

or improvise 90 minutes of stand-

single bed, because he was a student, and it was a bit *up comedy about us, and what we're like, and what*

uncomfortable, sleeping there, and I'd tons of work to *we think. And this is why we, on many occasions, do*

do... so I got up at 5am, got dressed, walked back home. A *things that show we love our artists more than our*

couple of weeks later, a friend of mine said that this Toby *loved ones. At least they notice us. At least they start*

was being all bitchy and calling me stuff. That's a shame, I *conversations.*

thought, he seemed really nice. About six years later -- it *I'm not sure that I agree with Caitlin completely, but it*

took six years for this little thought to trickle down -- I *does sound like the beginning of a theory that's heading*

thought, hold on, I got up at 5am after a really great night, *somewhere interesting. What do you reckon, Russell? Do*

got dressed, and just left. Not a word. Not a note. I didn't *artists understand us better? If that's true, why do they, by*

leave my number. I just went. AND I WONDER WHY *and large, make just as almighty a hash of real life as the*

HE CALLED ME A BASTARD!!! I didn't think what *rest of us?*

the whole thing looked like from his perspective, not for

one second. I couldn't see what I'd done. Six years it took *FROM: RUSSELL T DAVIES TO: BENJAMIN COOK*

me to see that. I am blind. I suppose we all do things like *SUNDAY 29 APRIL 2007 14:49:26 GMT*

that, every day, but it does make me laugh, considering **RE: CHRISTMAS IS COMING**

my whole job is based on how people see things.

I just Googled that Toby... and there's nothing. Every *I was at the Welsh BAFTAs last night. Torchwood beat*

name is on Google somewhere. There can't be nothing. *Doctor Who as Best Drama! And Graeme Harper won Best*

Did I make him up? Was I drugged?! *Director. Oh, it was lovely. He's 60 years old and that's the*

his whole hardworking life. *first thing he's ever won in*

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

and Sontaran-sized under the *Just to see him, all smiling*

mask, it was actually very

spotlight, holding a BAFTA

RE: CHRISTMAS IS COMING

moving.

Caitlin Moran quote. I'm not

Anyway, I love that

»Is the word 'ruthless'? Except 'ruthless' implies a

70

she wades

sure I agree with it either, but I love the way

her workings in the margin.

in, never scared of showing

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THREE: BASTARDS

God, she's clever. Though maybe she makes the whole bloody-humanity, therefore the writer must be lovely. In

process sound more generous and beneficent by saying fact, the process is as selfish as... well, as anything else

that an artist 'talks about us'. How kind. But maybe it's anyone ever does. You might have great insight into your

'talks about himself. He just does it so well that mate's actions, but there's a lot of glee in that

everyone recognises it. understanding, and self-satisfaction, even a feeling of

Then again, good writing is basically a good superiority. Actually, are you more interested in your

understanding of people. Never mind structure and friend in that moment of crisis than on an ordinary day

character and that; just have a good, fundamental when everything's fine?

understanding of psychology. Not in a The solipsistic, uncaring bastard stands back, studying

psychology-degree sort of way, but in a plain, accurate, people and using them. Is that it? Is that what being a

human, down-to-earth sort of way. If your friend turns writer is?

out to be having an affair, there's no point in standing

around going, 'No! Never! I don't believe it! That can't be FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

APRIL 2007 15:13:46 GMT

MONDAY 30

true!' The writer stands there thinking, that's fascinating!

And even, oh, of course! That's not to say that a writer is RE: CHRISTMAS IS COMING

all-forgiving or non-judgemental, but they're much

more interested in understanding it, I think. (They? I tested the word 'Botox' on Phil earlier. He went, 'Ooh!' -

Me? We? Pronoun crisis here! Caitlin's use of the word so that's a good sign. I keep thinking of those Ladies

'artist' threw me - too scary a word.) The danger is to Who

Lunch, lurching down the High Street, with their

assume a generosity behind that, like, oh, the writer
lines erupting into green frond-ish stuff. Monsters

understands pain, wrongdoing, frailty, the-whole-of-
Chanel suits! And a strong, hard, female villain,

Botox

in fake

Victory for David Tennant (Best Actor) and Torchwood's Eve Myles (Best Actress) at the Welsh BAFTAs, in April 2007. Huw Jonn/Rex Features



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THREE: BASTARDS

six people standing around that six-sided TARDIS SARAH JANE!5 How exciting! And Davros should be the

console, flying the Earth back home. It's happy. You can't Daleks' slave, because I hate it when he comes in and takes

mess with that. Then again, I'm perverse and more than control and reduces the Daleks to soldiers. You could even

capable of ignoring everything I've just said. feel sorry for him.

I've a great image of Sarah Jane surrounded by Daleks, Have 1 told you this next bit already? I've put the

all shouting 'Extetminate!' That would be thrilling! (Yes, Doctor's bubbling hand on board the TARDIS so that

it's fannish, but I reckon I'm allowed to be in my last when David regenerates, one day, he'll grow another self

proper episode.) And then Mickey dimension-jumps and send it off into the parallel universe, so Rose has a

in, blasts them with his big gun, and says, 'No one kills a Doctor of her own. 6 Ahh! But then today I thought, why

Smith!' Ha ha ha. Also, this thought blazed into my delay? His duplicate will now do this at the end of 4.13,

head the other day, as I was walking past Technquest on which will be gorgeous, and close off the Rose story for

the way to Tesco: DAVROS WOULD RECOGNISE ever. That way, the Specials in 2009 will really be special

-- no companions, almost no back-references at all. Nice

The Doctor's bubbling hand in a jar.

and clean. Never delay gratification if you can have it

now. As I said to Freddie Ljungberg last night.

FROM: BENJAMIN COOK TO:

RUSSELL T DAVIES

TUESDAY 1 MAY 2007 00:40:40

GMT

RE: CHRISTMAS IS

COMING

I saw a book in Waterstones today called How I Write: The

looked interesting enough, but

wouldn't survive a nuclear

The Secret Life of Russell T

BENJAMIN COOK

GMT

COMING

Lives book. It seems a bit

excerpt in The Guardian the

Hollingshurst has 'a large

ruins of the Baths of Diocletian

Jay McInerney has 'an

by Homo erectus half a

Almighty! I've got a Cassandra

Still, that's novelists for you.

Zadie Smith once wrote to me

Secret Lives of Authors. It

had hardly any text in it. It

war! Is the world ready for

Davies, do you think?

FROM: RUSSELL T DAVIES TO:

TUESDAY 1 MAY 2007 01:36:14

RE: CHRISTMAS IS

I've heard about that Secret

intimidating. There was an

other day. Apparently, Alan

Piranesi engraving of the

in Rome' by his desk, while

Acheulian hand axe, crafted

million years ago'. Christ

action figure on my desk.

Did I ever tell you that



favourite drama ever, and

to say that Bob & Rose is her

once a week -- and this was years

the hope that she'll create a

featured in 1975 Doctor Who

73

though he grew another. The

bubbling jar, appeared in Torchwood

Doctor Who Series Three, and

Series Four.

she watches an episode

after its transmission - in

5 Davros and Sarah Jane Smith both

serial Genesis of the Daleks.

6 The Doctor's hand was cut off in 2.X,

original, severed hand, kept in a

Series One, the final three episode of

remains in the TARDIS throughout

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DOCTOR WHO THE WRITER'S TALE

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Wynnie la Freak stops a bus (left) and then recreates the scene for Bob &

watch (centre). Wynnie laFreak

Rose (right), while Russell pops in to

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it!' speech. You can see the

Queer as Folk for his 'I'm doing

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 2 MAY 2007 10:10:51 GMT

RE: CHRISTMAS IS COMING

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&Rose on DVD. I've been meaning to for absolutely ages,

From: Russell T Davies [mailto:rt.davies@bbc.co.uk]

To: Benjamin Cook [mailto:benjamin.cook@bbc.co.uk]

Subject: Christmas is coming

Date: Wednesday, 2 May 2007, 17:01:41 GMT

Hi Ben,

I'm sorry I haven't written to you for ages.

I've been meaning to for absolutely ages,

but I've been so busy with the new series of Torchwood that I haven't had time to write to you.

I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 2 MAY 2007 17:01:41 GMT

Hi Ben,

I'm sorry I haven't written to you for ages.

RE: CHRISTMAS IS COMING

I'm sorry I haven't written to you for ages.

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I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

I'm sorry I haven't written to you for ages.

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7 Medical man Owen Harper (played by Burn Gorman) appears

throughout Torchwood Series One and Two.

Monica (Penelope Wilton), and his

8 Bob Gossage (Alan Davies), his mum

best friend Holly Vance (Jessica

Stevenson), who's madly in love with him.

74



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THREE: BASTARDS

When it was transmitted six months later, my mum is right.

was dying, and that episode was the last thing of mine she Of course,
that poor old show died on air. Episode 1

ever saw. 'I loved that bit with the mothers,' she said on the went out on 9
September 2001. Two days later, New

phone -- and that was the last proper conversation we ever York exploded,
the world went mad, and so did the TV

had, because she became insensible after that. The next schedules (the
least important thing, I admit), so its

Monday night, I was pacing up and down in a hospital timeslot was
shifted left, right and centre. The last

corridor, just waiting for her to die (the hospital that the episode was shown
at 11.30pm. But then, a few months

Judoon invaded, many years later -- how mad is that?), later, I won
Comedy Writer of the Year at the British

and there in the background was Episode 5 playing out in Comedy
Awards! For Bob & Rose! Live on ITV! I thanked

the patients' lounge, and it just seemed so hugely my mum, which
was nice. Bear in mind, Bob & Rose was

unimportant. That soured Bob & Rose for me for a long in competition
against the first years of The Office and

time. But do you know what? Not any more. Peter Kay's
Phoenix Nights. I didn't even think Bob & Rose

That was shown at a gay festival thing in LA once, and I was a comedy,
really. For a long time, I thought that

held this symposium on scriptwriting afterwards. Some award was
asort of 9/11 reaction -- the championing of

lovely young writer stood up and asked, 'Why did that a sweet
romance in the middle of what felt like World

scene make me cry so much? I described it to my War III. Or it
was a protest vote against bad scheduling.

boyfriend afterwards, and I started crying all over again -- Or it was a gay
thing. It's only in the past year or so --

and I don't know why! We talked about that for a long you really do
spend that long thinking about things that

time. You could pontificate with 57 theories, but I'm still you wrote -- that
it's begun to occur to me why it won.

not sure why. I don't know if I want to know. Other than Maybe it was

brilliant. That's why. Yeah.

the simple fact that, in that moment, Monica Gossage
Gorgeous creature!' Some things are just

one of them.

Below: Jessica Hynes (nee Stevenson) as Holly opposite Alan Davies

and Lesley Sharp in Bob & Rose. fRed Production Company Ltd

Right: Paul Kasey as the Blowfish in Torchwood 2.1.
RUSSELL T DAVIES

05:48:05 GMT

COMING

topped The Independent's Pink List! You're

Gay! Do you get an actual award?

it last year. I bet he got an award.

Mandelson came fifth. Fifth! Who'd put

Top 101 list of anything?

TO: BENJAMIN COOK

23:37:26 GMT

COMING

most... er, most what? I'm

'You there!

perfect, and that's

FROM: BENJAMIN COOK TO:

SUNDAY 6 MAY 2007

RE: CHRISTMAS IS

Russell! You've

the UK's Number One

Sir Ian McKellen won

Mind you, Peter

Peter Mandelson on a

FROM: RUSSELL T DAVIES

SUNDAY 6 MAY 2007

RE: CHRISTMAS IS

The Number One



Most powerful?

Still, it's the most in the land,

Ahead of all the other

wrote a five-page pre-titles

Torchwood 2.1. It's all I can

minute opener. But I love it. That's

not sure. Most influential?

Most sexy? Er, no!

and I'm Number One.

homos in the UK.

On Thursday, 1

sequence for

contribute, a five-

sports car. It felt good, and then I felt



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THE WRITER'S TALE



Peter McKinstry's approved design for the 'Star Cruise Ship' Titanic in Doctor Who 4.X.

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THREE: BASTARDS

name on the internet? Coming to terms with it is the key. But has it ever? Does your resolve not to let the criticsHelen knows that now. It was the same with Murray Gold affect you come from experience?during Series One: a massive loss of faith after the first

episode leaked onto the internet, because he read the
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

MONDAY 7 MAY 2007 10:47:02

GMTOutpost Gallifrey comments about his music. He was

saying, 'I don't know how to do my job any more.' Noel **RE: CHRISTMAS IS COMING**Clarke read the online reviews of his portrayal of Mickey,

but at least he got angry. Yet none of them has been It doesn't feel like a conscious resolve; it's just the way I attacked as viciously as I've been. I always thought I was a am, I suppose. Only one word makes me furious, andbig old poof (albeit Number One Poof!), but sometimes I that's 'lazy'. If someone calls me that, I want to rip theirthink I must be made of some sort of steel. I read that stuff head off. Honestly, it's the gap in my armour. It makes meand it doesn't stop me, not ever. I've got quite high-flown vicious. Writers spend vast amounts of their lives beingand fancy beliefs about art that maybe put it all into modest, crippled by doubt, insecure, self-deprecating.perspective. Principally: it is not a democracy. Creating Somewhere that has to stop.something is not a democracy. The people have no say. It must be experience, though. That experience wasThe artist does. It doesn't matter what the people witter on *Queer as Folk. The first three weeks when it was on air, it*about; they and their response come after. They're not was like I lived on the radio. I'd sit in my office with callsthere for the creation. booked for every half hour, sometimes for the whole day,

This is becoming one of the great arguments of the day, talking to every Radio Back Yard in the country. Ifor populist writers especially. It taps into the whole debate remember not having time to make a coffee. I consideredacross journalism about the democratisation of the critic. It moving a kettle into my office. Some of those werewas summed up best by Rachel Cooke in The Observer shock-jock radio stations, like the old Talk Radio, whererecently, where she said that the online voice writes with a they'd be vile. Much to my surprise, I loved it. I'd weigh indeep sense of exclusion. She wrote about that with some and have a fine old time. I made the Talk Radio Breakfastanger, but also with a lot of sadness. I don't see the sadness DJs admit to not even having watched *Queer as Folk*.myself. I think it's right that they're excluded. Of course, it's Later on, sitting in the BBC 5 Live studio, facing Nickyalways been that way, people have always carped on, but Campbell while he complained about the Jill Dando joke the internet means that we can all read it now. We're taught in *Queer as Folk* 2,1 was defending even that honestly. 9 Ifrom childhood that the printed word has authority. If toughens you up. There was one caller to that show, asomething

is typed, it seems official. (History will look retired teacher from an all-girls school, who said that she'd back on this as the maddest time -- a period of ten years or never taught a lesbian in all her born days. I told her that so in which we all typed at each other!) So it can mess up not only was she a bad teacher, but she'd let down every writers when they read that endlessly critical voice. It's girl that she'd ever taught -- that she wasn't just retired, completely, completely destructive. I cannot see one iota of she was forgotten! The key to get through that whole time it that's helpful, except maybe in the toughening up. Helen was not to defend the work, because I always think is in a delicate position in that she's only just started, and defence sounds like an apology, but to go on the attack. It's she's on the verge of being really very good - and now she was exciting. finds herself ruined by this wall of hostility. It makes me

furiously.
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

MONDAY 7 MAY 2007 21:31:25 GMT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
COMING MONDAY 7 MAY 2007 04:40:59 GMT

RE: CHRISTMAS IS

RE: CHRISTMAS IS COMING
this morning, I've just found an

Having wittered on

today's Media Guardian, interview with AA Gill in
and Dear Number
One, 9 Dialogue in Queer OS Folk 2 mentions s lethal drink
named after

murdered TV host Jill Dando - 'one shot
and it goes straight to your head'.

»I read that stuff and it doesn't stop me, not ever.«

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DOCTOR·WHO THE WRITER'S TALE



the Programme Code.

not in breach of

TO: BENJAMIN COOK

FROM: RUSSELL T DAVIES

23:30:18 GMT

MONDAY 7 MAY 2007

IS COMING

RE: CHRISTMAS

TO: BENJAMIN COOK

FROM: RUSSELL T DAVIES

TUESDAY 8 MAY 2007

18:11:06 GMT

The budget for 4.X stretches to one spiky alien called Bannakaffaiatta. **RE: CHRISTMAS IS COMING**

Illustration by Russell T Davies.

Can anyone do it? Is everyone's opinion worth the same?
No. My opinion is worth more than other people's. Of
course that's a horrendously arrogant thing to say, but
that is the nature and basis of criticism. If you are
sticking your opinions in front of two million readers
start?! I know the 4.X pre-titles: the
every Sunday, then you have to believe that your opinion
is worth more.

Titanic!' I know that pre-
titles. SO WHY DON'T I

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 7 MAY 2007 23:07:27 GMT

RE: CHRISTMAS IS COMING

Queer as Folk 2. Apparently, 15 viewers (I know! That

The ITC recognised, that some viewers had been very

*upset by this remark and was sorry for the distress
caused. However, given the dramatic context with its*

78

serious intent, the ITC concluded that this 'joke' was

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THREE: BASTARDS

why would he (or she?) be on board a ship sabotaged?

decided that 4.X should have an alien called

We've budgeted for one spiky alien

on board the Titanic to be humanoid

name. And I'm hung up on the idea

should be in black tie. Maybe the Doctor,

the Angels use their haloes as weapons?

Frisbees? A nice scene with the Doctor and

fighting off flying Frisbees with... well, with

sticks of metal, swinging at them. But

kill? They can't slice off your head, not

Christmas Day! Also, I'm thinking that the

of the scheme. He's the saboteur -- which is

on. He has a young, sexy Midshipman (is

Midshipman?) with him, who discovers the

survives. Maybe he's trapped on the damaged

clashing. And

that he's

But I've

Bannakaffalatta.

--I'd hate everyone

--so that's a good

that everyone

too. And should

Like killer

survivors

anything, with

how do haloes

at 7pm on

Captain is part

revealed early

that the word,

truth and

Flight Deck

trying to control things, while the Doctor is
reach him.

thought: what if the Doctor were blinded?. That
makes him vulnerable. Not permanently,
be brilliant if he were flying the ship at the
Buckingham Palace, and he's blind. Or is
ten minutes panicking that the 2008
Special is a lot closer than I think. Apart from
Cybermen in the snow,' it's blank. Christ!

TO: RUSSELL T DAVIES

21:38:13 GMT

COMING

anything from Kylie yet? It's been a
tabloid rumours persist...

fighting to

Stray

ups the scares,

obviously. It'd

end, towards

that just daft?

Also, I spent

Christmas

'Period drama,

FROM: BENJAMIN COOK

TUESDAY 8 MAY 2007

RE: CHRISTMAS IS

Have you heard

while, but the



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

2007 01:41:17 GMT

RE: CHRISTMAS IS

COMING

That'll be Will

Baker in the papers. Apparently, Kylie is

still interested,

but it's so difficult to get through her

layers of agents

and managers. It's like that with big stars.

Her agent has

the synopsis, and then you hear sod all for

weeks. But

David did go for dinner with her -- and to the

theatre, to see

The Sound of Music. How that didn't make

79

The thrilling conclusion to 3.13 Lost of the Time Lords. With one slight

the tabloids, I'll

never know.

difference. Can you spot it...?

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CHAPTER FOUR

INT. SPACESHIP

In which George Lucas is snubbed, Charlie Hunnam's arse is discussed, and

a handsome man falls off a balcony

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

But why not fake a car
crash? Why would the Big Boss

FRIDAY 11 MAY 2007 15:20:45 GMT

take everyone with him?
In fact, if the ship is going to

RE: CHRISTMAS IS COMING crash into
the Earth, why do the Angels need to kill the

survivors at all? They're
going to die anyway. But that sort

I thought I should write to you, because I had a rush of of thing
shouldn't stop me. Let it ride. I mustn't bore

ideas just now. I'd gone out to town to buy some food. myself
with reasons why not. There are always a million

It's always when I leave this desk, things start clicking. dull reasons
why not. Go for the images, the feel of it, the

Literally, walking through Marks & Spencer. I know I'm
potential, the dynamic.

Details come later. I'll think on.

talking to myself. I must look like a nutter. I thought,
Oh, and Kylie Minogue

should die. That struck me
what if it's an insurance claim? It's the people who own

like a thunderbolt in the
taxi back from town. Wham!

the Titanic who have magnetised the hull to attract the
Disaster movies should

always have deaths of people that

meteorites. No, I don't mean insurance -- insurance

you don't want to die.

She should be the next potential
would be insane, since your shares would plummet if your
companion, but cops it.
I'd never considered that before.
ship crashed. I mean that the Big Boss is on board, he has

81

That feels good. It's not so
much the ideas; it's the fact I'm
set it up, he has himself a nice stasis pod, protecting him
having ideas. That's what feels
good.

from harm, so his people can pluck him from the
wreckage and he'll be declared dead. Or something. The

FROM: BENJAMIN COOK TO: RUSSELL T

DAVIES

Angels are pre-programmed to kill the survivors so that
MAY 2007 17:55:52 GMT FRIDAY 11

no one's left. The ship falling onto the Earth is a

**RE: CHRISTMAS IS
COMING**

by-product, not part of the overall plan. And only the
Doctor cares; to everyone else it's just a primitive planet
So... okay, really,
honestly, why don't you start writing now?
below.

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 THE WRITER'S TALE

Smoke

He's on the floor. Coughing.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
hand

in the air. He waves his

FRIDAY 11 MAY 2007 18:30:02 GMT

to clear the air, looking up.

**RE:
COMING**

CHRISTMAS
Gobsmacked.

IS

THE DOCTOR

What? But... what??

FX: WIDE SHOT, the PROW

OF A

SHIP, an old-fashioned liner, now
sticking through the whole of the

right-hand wall of the

Tardis,

filling half the space.

The Doctor finds in the debris, a

lifebelt. He flips it over. It

says:

TITANIC.

THE DOCTOR (CONT'D)

What??!

(End repeat, new material.) He

leaps to his feet, slams away at
the Tardis console.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
withdraws

TUESDAY 15 MAY 2007 19:01:40 GMT

RE: CHRISTMAS IS COMING
more switches, the Time

sound

of materialisation filling the air...

CUT TO:

2. INT. SMALL CUPBOARD - NIGHT

just big

enough for...

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
still

WEDNESDAY 16 MAY 2007 02:51:27 GMT
Opens the

RE: CHRISTMAS IS COMING
door, steps out -

TO:

RECEPTION

1. INT. TARDIS - DAY

REPEAT OF 3.13 SC.92. THE TARDIS in
more TITANIC

flight. THE DOCTOR walks around the

FX: the prow of the ship

through the hole.

He slams

Rotor rising and falling, the

Tiny, dark linen cupboard,

FX: the TARDIS materialises.

THE DOCTOR steps out,
brushing himself down.

cupboard

CUT

3. INT. TITANIC

-CONTINUOUS

THE DOCTOR steps out.

Large space, reception desk,

all wood & marble,

signage, STEWARDS

passing to and

console. Deep in thought. And then...
finery,

looks

EXPLOSION! The Doctor's showered
And it's decked

with debris!
nothing

Doctor

fro, and GUESTS in their

chatting, laughing. It all

very 1912. Almost.

out for Christmas, though

gaudy, all very classy. The

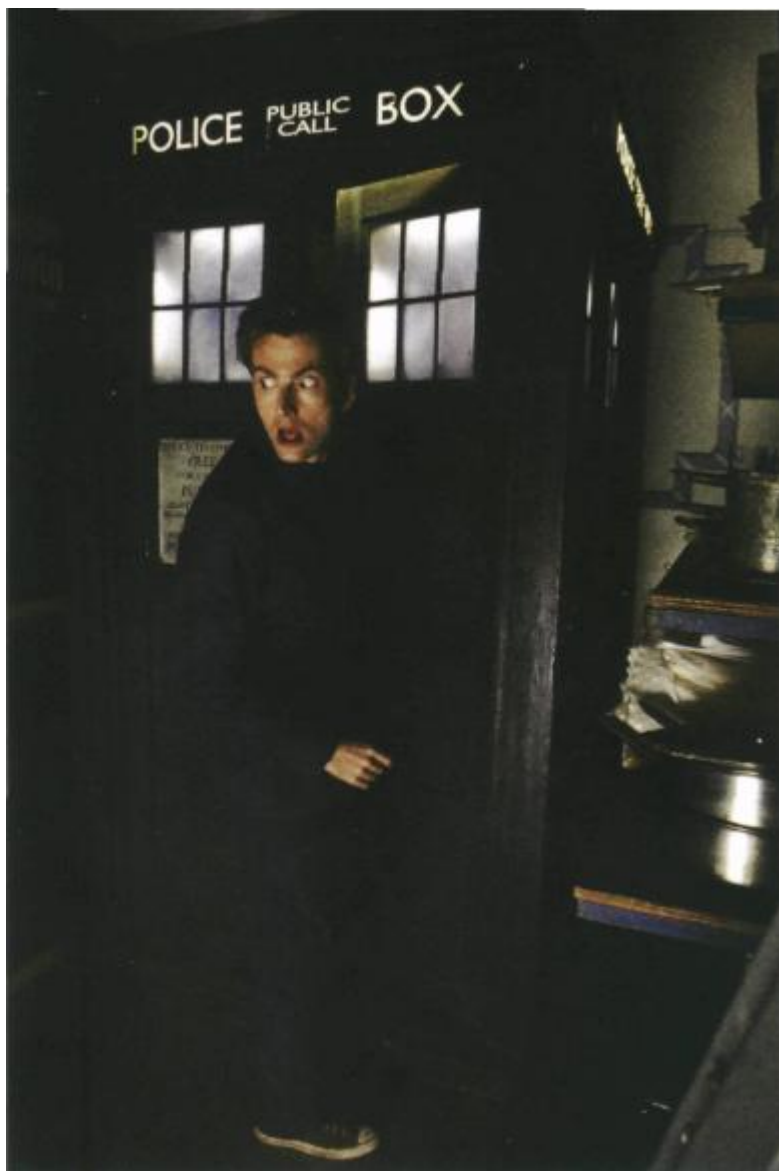
82

walks through...



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CHAPTER FOUR: INT. SPACESHIP

CONTINUOUS

4. EXT. DECK 15 -

THE DOCTOR steps out.

Traditional

railing,

cocktails,

to

not

below

ZOOM OUT

The TARDIS lands aboard the Storship Titanic.

Men in black tie. Ladies in posh
underneath -keep

dresses. Staff looking immaculate.

A WAITRESS in uniform - PETH,
majestically above

young, feisty - walks past the

Doctor, carrying a tray. Then he

sees -

Two GOLDEN ANGELS, guarding a set

deck, wooden floor, bronze

Titanic lifebelts on display,

GUESTS standing with

enjoying the view. To the left,

the right, all very traditional.

But in front...

FX: the Doctor walks to the

railing, the night beyond.

Revealing that the blackness is

just night, it's SPACE, and

him: THE EARTH.

CU The Doctor - he gets it!

THE DOCTOR

Riiight...

FX: LONG HERO FX SHOT,

from the Doctor on the deck,

pulling back to see the whole

ship - A STARSHIP, exactly like

the Titanic, but with mighty

antigravity engines

pulling out wider, to see the

vessel sailing

the Earth. Over this:

TANNOY

Starship Titanic is now in

orbit above Sol 3,

also known

of internal doors. THE HEAVENLY as Earth. Population:
Human.

HOST. They look like metal statues - And in accordance with
local

tall, with beautiful gold, blank customs: Merry Christmas!
faces, simple tunics, hands locked
in a prayer gesture, folded wings, CUT TO OPENING TITLES



haloes suspended above their metal
hair by thin struts. But as the
Doctor stares, one of them slowly
turns his head. Looks at the
TITANIC, its sheer
Doctor.
Black eyes in a gold
face. CUT TO:

5. EXT. FX SHOT

NEW ANGLE on THE

beauty.

6. INT. BRIDGE - NIGHT

rather Quiet and dark. A long room,
 place with An alien - BANNAKAFFALATTA - than deep, the only
 display, strolling past, in black tie; three futuristic technology on
 at the foot tall, head like a spiky blue computer banks, etc, though
 football. centre there's still a big old
 WHEEL. -fashioned wooden SHIP'S
 look out And the Doctor's getting the hang Facing windows, which
 will be of this now, keeps walking, goes to onto BLACKNESS (the view
 a metal ship-type door in the wall, GREENSCREEN later).
 marked DECK 15, spins the wheel,
 opens it - CREW in smart 1912-ish
 uniform
 only - NB, everything on board is
 83
 period. CUT TO: an approximation of the

yuli

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CAPTAIN HARDAKER stands centre

- 60, wise, calm.

CAPTAIN HARDAKER

Orbit nice and steady. Good
work, Mr Cavill. And maintain
position.

Crew operate controls, the sound
of engines slowing. The Captain
relaxes a little:

CAPTAIN HARDAKER (CONT'D)

Now then, gentlemen. According
to the traditions of the
planet below, Christmas is a
time of celebration. I think
you might be entitled to a
tot of rum. Just the one! Off
you go, I'll keep watch.

Smiles, salutes, 'Sir!', and the
men head off... Except the youngest,
MIDSHIPMAN BLANE, young, nervous.

CAPTAIN HARDAKER

And you, what was it...?

Captain Hardaker (Geoffrey Palmer) at the ship's wheel.

MIDSHIPMAN BLANE

7. INT. BALLROOM - NIGHT

Blane, sir, Midshipman Blane.

CAPTAIN HARDAKER

THE DOCTOR, now adjusting his black
tie, walks in.

You're new, I take it?

MIDSHIPMAN BLANE

More of a LOUNGE than a ballroom,
tables and booths with GUESTS,
drinking, milling about; dotted
about, more HEAVENLY HOST, standing
perfectly still; then a dance floor,

Only just qualified, sir.
First trip out!

CAPTAIN HARDAKER

and a stage, on which the SINGER
& BAND are performing a lounge-
music-version of I Wish It Could Be
Christmas Every Day.

Then you can stand down,
Midshipman. Go and enjoy
yourself.

MIDSHIPMAN BLANE

All normal, until the Doctor looks
p.
u ..

I would, sir, but, um...

Regulations say the Bridge
has to be staffed by two
crewmembers at any one time, sir.

FX WIDE SHOT: VAST ROOM, levels of
seating rising up into a vaulted
roof, GUESTS milling about.

CAPTAIN HARDAKER

Well said. Very good! Just
you and me, then. It's only
a Level Three planet down
below, fairly primitive, they
don't even know we're here.
Should be a quiet night.

MIDSHIPMAN BLANE

Yes, sir.

The Doctor strolls through, looking
around...

His POV: BANNAKAFFALATTA, with some
ordinary GUESTS, at a table, all
laughing.

His POV: another table, MORVIN

(male) & STRUZIE (female), a large

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pair, tucking into a buffet; they

...

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yuli

CHAPTER

FOUR: INT. SPACESHIP

like their food. For some reason,
they're dressed as cowboy & cowgirl. we go on... you talk
about WIDE SHOTS, CUS, FX
shots, camera angles and
so on, but really who should
The Doctor then distracted by loud determine this: the
writer or the director? Do you,
voices -

literally, write each shot
into your script? Or do you plan
This is weird, showing it to someone at this stage. It feels them in your
mind's eye but let the director decide?

so odd. But I'd better get used to it. Do you want to read
this stuff? I've no idea. So far, I'm thinking... is it a bit FROM: RUSSELL T DAVIES TO:
BENJAMIN COOK

GMT WEDNESDAY 16 MAY 2007 03:44:51

dull? The Doctor wandering is deadily dull. The Doctor is
best under pressure. But it's hard to generate plot until **RE: CHRISTMAS
IS COMING**

the meteorites hit. Then again, with all the on-air trailers
in December, everyone will know that it's a disaster How do I feel?
Scared, because I should have started
movie, so there's a pleasure in just meeting the characters. ages ago. Scared
sick. Sick because I gave up smoking

I want to hit the disaster by Page 15 -- about 11 minutes again on
Saturday, but then I reached Page 2 and went
in. That feels right. scrabbling through bags
and coats, like a teenager at a

Other thoughts: Midshipman Blane should be sexy as party, until I
found an old pack with four fags left. The

hell. I don't often think of specific actors, but maybe script just felt so
slow and dead without them. I only

Russell Tovey. Or posh like Lee Williams. Blane is not a stopped writing
for tonight because those four have

sexy name, though. I'll change it. Struzie should be gone. I'm feeling

desperate that I'll never write without

Debbie Chazen, who played Big Claire in Mine All Mine. smoking
again. Series One and Two were written

We offered her a Slitheen in The Sarah Jane Adventures, without fags,
but that feels like five million years ago

but she begged to be in Doctor Who proper. A disaster now.

movie needs a larger woman, and she's a hoot. And But I
haven't gone to bed yet. I'm too wired by

Bannakaffalatta? Jimmy Vee. Oh, the thought of little cigarettes and
the nicotine patch that I ripped off.

Jimmy and Kylie in a scene together! »you talk about
WIDE SHOTS, CUs, FX shots,

camera angles and so on,

but really who should determine

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES this: the writer or the
director?«

WEDNESDAY 16 MAY 2007 03:10:44 GMT I like to give some
camera directions, but not too

RE: CHRISTMAS IS COMING many, not so
many that it reads like a list. When

someone is reading a
script - principally, the director

How does it feel to have started, Russell? Good, surely? - they should
feel it, the pace, the speed, the atmosphere,

Apart from the strangeness of sending what you've the mood, the
gags, the dread. I'll give camera directions

written to me already... that enhance the
mood: WIDE SHOT if something is

I'm privileged to be the first person to read this. Of barren, lost, empty
(or huge, busy, epic, if you've the

course I want to! How could you even ask? But I'll try to budget), and
CU (close-up) when it's focused, intense,

resist the temptation to be all subjective and say nice when someone's
whispering 'I love you'. I never bother

things -- or horrible things (you never know) -- about with the more
ordinary technical shots like MCU

what you're sending me. If you decided that something (medium
close-up) or LONG SHOT (you can see

worked because I'd said I think it's great, or that the whole body,
but not as wide as a WIDE SHOT),

something didn't because I'd questioned it, I'm worried because they don't feel like anything, do they? But I'll

that this project would come crashing down around our describe a crane shot, rising up or rising down, if the

ears. At the very least, the world would stop turning. moment is epic, if you need to feel that huge sweep of

Let's see how long I can remain an impartial observer. events. Also, frankly, then you stand a good chance of

Invisible Ben! I will, however, be asking questions. For the producer setting aside money for a crane, right from

example -- the start, for that scene.

Cranes are expensive. But it's all

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It's technical, this one, but worth asking, before emotion, in the end. Scripts can be so dry. Feel them.

A lot of the time, new writers are told specifically -- and

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DOCTOR WHO THE WRITER'S TALE

The Doctor runs up the stairs,
explosions all around him, and



soldiers appear, but he runs

into a huge white space, with a
glowing blue column rising up into
the sky, and it's crackling like
electricity, and a white halo
surrounds him.

BEN walks into the room, invisibly.
He looks around. Sees the wallet by
the bed.

contrives to look extremely sinister.

He walks towards the wallet -

- but it explodes! -

- and he's running, running,
running -

can hear

Pause.

Then he moves on...

- BEN keeps running -
He can hear singing.

on.

- and stops. He's in a huge,

One of the Heavenly Host

BEN looks around. He
singing.

BEN looks around.

Pause. Then he moves

beautiful, empty amphitheatre;

classical columns, white marble.

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CHAPTER

FOUR: INT. SPACESHIP

petsonal stuff now. Other writers would be guffawing.) I
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

WEDNESDAY 16 MAY 2007 12:29:12

GMT

prefer to write:

RE: CHRISTMAS IS

COMING

BEN runs across the
amphitheatre, fast -
character's name when they first appear,

I capitalise every

production thing, so that the person

but this is partly a

Instead of:
shooting schedule can spot the name

drawing up the

down who's in which scene. That's

easily in order to break

BEN runs across the amphitheatre
is referred to but they're not in the
quickly.

why, if a character

capitalised:

scene, they're not

The first one feels faster, whereas the second is too
DOCTOR. He's thinking of

CU THE

Rose.

considered. It's not a novel; it's a script and it has to flow.

It has to feel like pictures. (I like this new script, by the
way. Your wallet exploded and you ran into an
capitalise names all the way through. A lot of

I used to

amphitheatre. I might add some gladiators in a minute.
But then I noticed that Paul Abbott changed

people do.

Be warned!)
only capitalised them the first time

his system, that he

I avoid the word 'we', too. It's a real pain to eliminate it they appear. At
about the same time, Nick Elliott

-- along with 'our' and 'us' -- and other writers seem to
at ITV said to me, 'Why do people

(Controller of Drama)

use it with no ill effects, but it feels wrong to me. 'We see capitals? Why are they shouting at me?' So I

BEN running.' I prefer 'BEN is running', because there is changed, too.

no 'we' inside the script; there's just Ben. Steven Moffat is As for other words, it's very indiscriminate, but I tend

a good example of the opposite:..he's all 'we' and gags in to do it when it's important:

the stage directions, self-referential statements about the

actors and stuff. He personally is very present in his stage Ben pulls out a LASER GUN.

directions, and it works brilliantly.

Then he RUNS!

Incidentally, we're the only people I've seen who do that

FX line break:

It's kind of telling the

director: show this! But a lot of

FX: the prow of the ship withdraws people don't do it at all. If it's worrying you, don't do it.

through the hole. But I do think it gives the script energy, sometimes.

It's a great system, though I'd beware of using it outside of FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 16 MAY 2007 18:48:18

GMT

Doctor Who circles. People might not get it, because it's

unique. I say unique, but I'll probably discover that the RE: **CHRISTMAS IS COMING**

whole of Hollywood does it now and always did.

Here's more. I tend to do this, work all day in a panic,

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES then stop at 6pm-ish, catch up with rushes and e-mails,

WEDNESDAY 16 MAY 2007 11:02:51 GMT then return to writing at about 9pm or 10pm, depending

RE: **CHRISTMAS IS COMING** on what's on telly. But I thought I'd show you this now. I

keep changing as I go along, too fast for you to note. For

One more anal question (for now): when writing stage instance, I realised while writing earlier today that I didn't and camera directions, which words should you have the Host malfunction at any point -- and I was capitalise? Once you've capitalised a word once, should lacking spookiness - so I went back and wrote that into

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you refrain from doing so for the rest of that scene? the middle of Scene 7. There's a rewrite that no one ever saw.

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THE WRITER'S TALE

7. INT. BALLROOM - NIGHT

movements

smooth and controlled,

rather than robotic:

THE DOCTOR, now adjusting his black

tie,

walks

in.

HOST

The Heavenly

Host, sir.

More of a LOUNGE than a ballroom,

Supplying

information

tables and booths with GUESTS,

and

assistance for all

drinking, milling about; dotted

passengers.

about, more HEAVENLY HOST, standing

perfectly still; then a dance floor,

THE

DOCTOR

with COUPLES waltzing, and then a

Robots!

Good! So, tell me

stage, on which the SINGER & BAND

again,

where are we from?

are performing a lounge-music-

version

of

Have

Yourself

A

Merry

HOST

Little Christmas.

Starship Titanic

is en

route from

Planet Seth in

FX: CROWD REPLICATION. Then the

the

Cassavalian Belt. The

Doctor looks up...

purpose of the

cruise is

to experience

primitive

FX WIDE SHOT: VAST ROOM, levels

cultures

and celebrate local

of seating & balconies rising up

festivities.

This voyage is

into a vaulted roof, GUESTS milling designated:
 Christmas.
 about.
 THE
 DOCTOR
 The Doctor strolls through, looking Titanic, who
 thought of the
 around... name?
 His POV: BANNAKAFFALATTA, with
 some HOST
 ordinary GUESTS, at a table, all It was
 selected as the most
 laughing. famous vessel
 of Planet Earth.
 His POV: another table,
 MORVIN THE DOCTOR
 (male) & FOON (female), a large Did they tell
 you why it was
 pair, tucking into a buffet; they famous?
 like their food. For some reason,
 they're dressed as cowboy
 & HOST
 cowgirl. I do not have
 that information.
 Passing the Doctor, a
 BUSINESSMAN THE DOCTOR
 - RICKSTON SLADE, late-20s, sharp, No, still,
 lightning, twice,
 ruthless - on his slim, futuristic et cetera -
 mobile -
 HOST
 RICKSTON All
 designations are approved
 - it's not a holiday for me, by Mr Maxitane,
 President
 not while I've still got a Elect of White
 Light
 vone, now just do as I say Cruiseliners.

and sell - !

The Host gestures -

- as the Doctor heads towards a

HEAVENLY HOST, holds up the psychic
room, in a posh roped-

Across the

paper.'

off area, MR

MAXITANE, fat mogul

with cigar,

bodyguards & beautiful

THE DOCTOR

ladies .

Evening, Passenger 57,

terrible

memory,

remind

me,

THE DOCTOR

you would be...?

Oh, you've got

the boss on

board?

Its voice is calm, posh, neutral,

HOST

88

1 The Doctor's psychic paper, an apparently blank piece of card in a

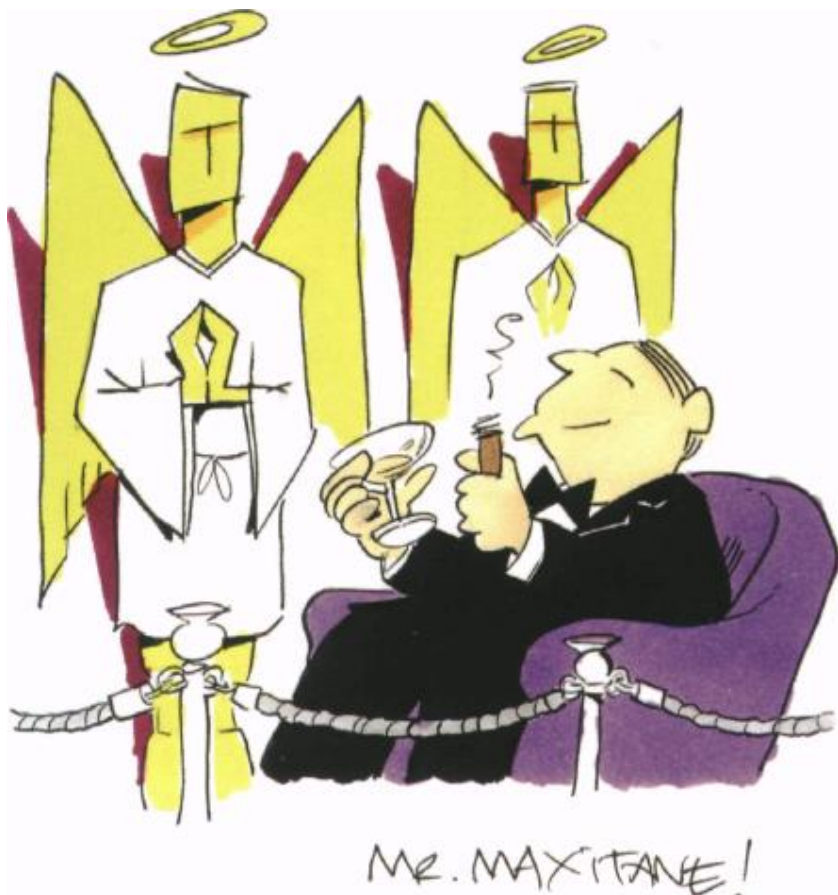
small leather wallet, debuted in 1.2. It allows whoever is holding it to

Mr Maxitane is classified

show people whatever they want them to see on the card.

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FOUR: INT. SPACESHIP

rigid, upright,
to the side. One
its torso, the
legs, and they
dummy. All

CHAPTER

It instantly snaps
a statue, topples
Steward catches
other picks up its
carry it out, like a
fast and discreet,

no fuss.

Steward walks away, he

comms, angry (the

catching this in the

STEWARD (CONT'D)

to Robotics,

another Host down,

again. What's

with these

distracted by -

SLADE, still on his vone,

waitress, PETH

dropped a tray of

Mr Maxitane, flanked by Heavenly Host, lives it up In his 'posh

roped-off area'. Illustration by Russell T Davies.

where

This jacket is

Guest Number One/One/One/
genuine Earth antique!

One/One -

He's broken, Max Headroom, jerks

sir -

As the Chief

mutters on ear

Doctor still

b/g) -

CHIEF

Chief Steward

we've got

it's happened

going wrong

things...?

The Doctor turns,

RICKSTON

yelling at the

- she's just

glasses.

RICKSTON

Oh for God's sake, look

you're going!

a

PETH

I'm sorry,

his head with every 'One' -

RICKSTON

THE DOCTOR
you'll be sorry when

Yeah,

Oh, hello, bit of a glitch -
your wages,

it comes out of

He's about to SONIC the Host, but
off, on vone)

(walks

three STEWARDS rush in -3
you, staffed by

Telling

wonder White

idiots! No

CHIEF STEWARD
going down the drain...

Light's

Sorry sir, we can handle
this -
over to Peth,

The Doctor scoots

floor with her,

gets down on the

THE DOCTOR
up shards of glass.

both picking

He just got a bit stuck -

THE

DOCTOR

CHIEF STEWARD
go, careful...

There we

Software problem, that's all,

leave it with us, sir.
Merry PETH

Christmas!
sir, I can manage. Thank you,

He presses a button on the
Host's THE DOCTOR

neck -
couldn't! I'm Never said you

the way. the Doctor, by

announcer for Channel 4's music video programme The Max
Headroom PETH

Show. Max would stutter when the computer program that generated

him couldn't render his image fast enough.

Peth, sir.

3 The sonic screwdriver (sometimes referred to as 'the sonic' or 'the

screwdriver') is a tool used by the Doctor since 1968 serial Fury from the

THE DOCTOR

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Deep. Its most common function is to operate virtually any door lock,

Peth?

mechanical or electronic, but it has also been used for everything from

repairing equipment to detonating landmines.

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THE WRITER'S TALE

PETH

Peth, Peth with a P, Peth
Harmone.

teeming with it, why stand
still when there's all that
life out there?

THE DOCTOR

Nice to meet you, Peth. Merry
Christmas!

PETH

...yeah.

THE DOCTOR

I know.

PETH

Merry Christmas, sir.

Smile between them. Hold, then
break the moment - almost
too intimate! - a bit more
professional:

THE DOCTOR

It's not sir, just Doctor.
Long way from home then,
Planet Seth.

PETH

So! Um. D'you travel a lot,
then?

PETH

I dunno, doesn't feel much
different. Spent three years
working in the spaceport
diner. Then I come all this
way, and I'm still stuck in
the kitchens.

THE DOCTOR

All the time.

PETH

Is that for work, or...?

THE DOCTOR

No shore leave?

THE DOCTOR

No, just for fun. My whole
life, just for fun. Well,
that's the plan. Never quite
works.

PETH

We're not allowed. Staff
forbidden to leave ship, they
can't afford the insurance,
or something. It's all

PETH

You must be stinking rich,
though.

Haven't got a penny.

Stowaway.

PETH

Kidding me.

THE DOCTOR

Seriously!

PETH

(laughing)

No!

THE DOCTOR

Oh yes!

spaceport, watching those

PETH

I should report you.

THE DOCTOR

Go on, then.

THE DOCTOR

PETH

I'll get you a drink. On the

90

house.

yuli@sha

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'Why stand still when there's all that life out there?' 'Peth' (Kylie Minogue) gets a lesson in following your dreams from the Doctor (David Tennant).

And she walks away,
smiling. tickets in a competition.

The Doctor strolls back into
the FOON

Ballroom, as the SINGER switches
to I had to name all five

a lively version of I Wish It
Could husbands of Joofie Crystalle

Be Christmas Every Day. The
dance in By The Light Of The

floor livens up. The Doctor notices -
Asteroid. D'you ever watch By

The
Light Of The Asteroid?

A table full of YOUNG GLAMOROUS

PEOPLE, all hooting with

laughter. THE DOCTOR
 They're laughing at -
 No, not seen it.
 MORVIN & FOON, cowboy &
 cowgirl, FOON Ooh,
 eating a basket of chicken
 wings. it's marvellous!
 With dignity. The Doctor slides in
 to join
 them. MORVIN
 But
 according to that lot, we
 THE
 DOCTOR should be in steerage.
 Something's tickled them.
 DOCTOR
 FOON Well,
 we can't have that,
 They told us it was
 fancy can we?
 dress. Very funny, I'm sure.
 And
 he gives a discreet whirr of the
 MORVIN sonic
 screwdriver -
 They're just picking on us
 91
 cos we didn't pay, we won
 the PRAC FX: one of the GLAMOROUS MEN

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THE WRITER'S TALE

is just pouring champagne, the
BOTTLE SHATTERS, all sprayed with
drink, WOMEN standing, splattered,
dismayed.

Morvin & Foon hooting!

FOON

Was that you?

THE DOCTOR

Maybe.

FOON

Oh we like you!

MORVIN

We do! I'm Morvin Van Hoff,
and this is my lady wife,
Foon.

THE DOCTOR

Foon! Hello! I'm the Doctor.

FOON

I'll need a doctor, time I'm
finished with that buffet.
Have a buffalo wing! They must
be huge, these buffalo,
so many wings!

TANNOY comes over:

TANNOY

with an ENGINEER, in greasy overalls.

The Host is being placed in an
upright booth with a frosted glass
door; lines of booths filling the
space. (NB, this is Below Deck,
all industrial pipes and steam and
oil.)

CHIEF STEWARD

That's five of them now, five
of them malfunctioning. One
woman, she asked the Host to
fix her necklace, it 'almost
broke her neck!

ENGINEER

Can't work it out, I've been
over the software, nothing.
Like something's got into
them, some sort of bug.

CHIEF STEWARD

Well then, fix it!

ENGINEER

I'm trying!

Chief Steward calmer, considers the
Host.

Shore Leave tickets Red Six
Seven now activated, Red Six
Seven...

FOON

Ooh, Red Six Seven, that's
us!

MORVIN

Are you Red Six Seven?

THE DOCTOR

(psychic paper)

I think I am, yes.

MORVIN



8. INT. HOST CONTAINMENT CELLS -
NIGHT

The damaged, dead HOST from sc.7 is
placed upright.

yuli@sha

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CHAPTER

FOUR: INT. SPACESHIP

CHIEF STEWARD

Never liked those things,
f... f... further instalments of script.
anyway. Doing us out of a
back, we considered whether lead
job.

sympathetic, and it's a disaster movie

ENGINEER

headlining catastrophe is made more

Cheap labour. Don't need
showing it impacting on characters
unions, don't need food,

how do you make an audience care

don't need wages, it's all

cutbacks.

And quickly? Movies in this genre

figures - the star-crossed lovers, the

CHIEF STEWARD

hero - so is that it? Is it

Seal it up. And if you can't

fix it... Throw it overboard.
makes us care? Or universal traits? Must

Bannakaffalatta with which we identify?

And they close the frosted door.

from time to time!) Or do you focus

As they walk away, closer on the

booth...

closer...

furnish them with a

Thanks for the f...

A couple of months

characters have to be

convention that the

comprehensible by

that we care for. But

about your characters?

often present 'stock'

courageous-but-doomed

identifiability that

we find aspects of

(We're all a bit spiky

on your characters'

vulnerability? Or

rich

spectrum of personal details? The

And the Host's golden

hand

slams

against

the

more

they

reveal

about

themselves,

glass.

the

more we care? To offer another

example,

at what point in Bob &

My

thoughts

on

it

so

far:

I

like

the

Rose do we start to care about Bob

Doctor

and

Peth;

they

feel

good,

and Rose? And why? We care

about

nice

dialogue.

It

makes

it

all

feel

Nathan in Queer as Folk within

two

more

real.

It's

very,

very

strange

minutes flat - but is that just

down

writing

dialogue

that

might

be

to Charlie Hunnam's lost-puppy-

said

by

Kylie!

Morvin

and

Foon

(I

dog eyes?

thought

Struzie

was

sayable

in

too

Right. I'd better stop wittering

many

different

ways,

so

I

changed

it

on. My f... f... f... flatmate, Matt,

to

Foon)

are

sweet.

Too

sweet?

These

is eating Martha Jones, and I'm

Christmas

Specials

are

so

direct,

so

enjoying the Moxx of Balhoon.

plain,

so

on-the-nose.

But

so

they

And later I might try a Frube.

should be. It's Christmas. It's not

Boom boom!

Mmm... Cyber-Strawberry!

the time for The Girl in the Fireplace or Human Nature,

But I really should have started weeks ago. Oh Christ!
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

What I'm really thinking is: it's crap, I'm rubbish, this
2007 20:52:44 GMT

WEDNESDAY 16 MAY

will be a public debacle. Christmas Day, with everyone **RE:**
CHRISTMAS IS COMING

watching - what a way to fail! That's public execution.

But I suppose we can take this insecure crap as read from »We care
about Nathan in Queer as Folk within two

now on. minutes flat - but is
that just down to Charlie Hunnam's

lost-puppy-dog eyes?«

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
arse, I'd say. Lovely man, Charlie.

Charlie Hunnam's

WEDNESDAY 16 MAY 2007 20:37:42 GMT

audition, we asked him his He's really clever. At his

RE: CHRISTMAS IS COMING favourite
actor. He said, 'Christopher Walken,' which is

just about the most
intelligent reply I've ever heard to

I've just been to Sainsbury's. They're selling Doctor Who that question.
Plus, the arse!

Petits Pilous Frubes. Cyber-Strawberry flavour. Slogan: I am
hooting at those Frubes. They're the only

93

'I'm f... f... f... frozen in time!' Is your fridge full of this licensed product that
Julie and I were ever unsure about,

stuff, Russell? but that sort of thing
can be worth a fortune for BBC



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 THE WRITER'S TALE

9. INT. TITANIC

RECEPTION - NIGHT

MR COPPER, the SHIP'S HISTORIAN

- 60, shambolic,

with Mr Magoo

glasses - holds up a

sign, like a

Saga Holidays rep,

6-7 on a red

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
got EIGHT GUESTS

card. He's already

WEDNESDAY 16 MAY 2007 22:55:06 GMT

with him.

CHARLIE
ARSE

HUNNAM'S

MR COPPER

Red Six Seven,

this way,

if you could

convene, fast

as you can, Red

Six Seven

departing shortly...

MORVIN & FOON

hurrying towards him,

THE DOCTOR

following - PETH just

passing by -

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY	16	MAY	2007	23:03:34
GMT		PETH		

I got you that

drink -

RE: CHARLIE HUNNAM'S ARSE

THE

DOCTOR

And I got you a

treat! C'mon -

Said, taking the drink, slamming it
down, grabbing her hand, pulls her

with him, fast -

Queer as Folk won a BAFTA, when it wasn't even - to join Mr
Copper, the Doctor

shows his psychic paper -

THE DOCTOR (CONT'D)

Red Six Seven, plus one, as
agreed by the Captain.

MR COPPER

Hurry up then, if you could
take a teleport bracelet,

both of you, this

will also

provide translation -

Morvin & Foon are already taking

metal sci-fi

BRACELETS off a

STEWARD, the Doctor & Peth do

likewise, muttering -

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY

17

MAY

2007

02:23:36

GMT

PETH

I'll get the sack.

RE: CHARLIE HUNNAM'S ARSE

THE

DOCTOR

Trust me.

quite as terrifying as normal, maybe because a
disaster PETH

But I can't, I need the

money.

THE

DOCTOR

Brand new sky!

4 At the 2006 British Academy Television Awards, Doctor Who won the
Best Drama Series category, as well as the Pioneer Audience Award voted
for by TV viewers.

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MR COPPER

(in b/

g)

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FOUR: INT. SPACESHIP



Remember the rules, stay
within a hundred yards of my
good self, do not feed, bully
or mate with the locals,
thank you, if you could all
stand together, thaaat' s it...

She thinks: to hell with it!,

thrilled, grabs bracelet.

All THE GROUP clusters together,
facing Mr Copper.

MR COPPER (CONT'D)

To repeat, I am Mr Bayldon
Copper, ship's historian,
and I will be taking you to
Old London Town. The basic
facts: Human beings worship
the great God, Santa. A
creature with fearsome claws.
And his wife, Mary. Every
Christmas Eve, the people of
Earth go to war, with the
country of Turkey. They then
eat the people of Turkey,
for Christmas dinner. Like
savages!

'And me! And me!

And me!' Illustration by Russell T Davies.

DOCTOR

me, sorry, but... where

you get this from?

COPPER

have a degree in Earthonomics.

DOCTOR

where?

COPPER

THE

Excuse

did

MR

I

THE

From

MR

Mrs

Golightly's Happy

Travelling

University and

Hotel.

THE

DOCTOR

Can't

argue with that.

BANNAK.

And

me! And me! And me!



running towards
barks every word.

COPPER
Six Seven?

ticket)

BANNAKAFALATT.

them. He

MR

Red

BANNAK.
(shows

Very

good!

MR

COPPER

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'Do not feed, bully or mate with the locals.' The Titanic's historian, Mr
bracelet...

If you could take a

Copper (Clive Swift).

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DOCTOR·WHO THE WRITER'S TALE



THE DOCTOR

Hold on, um, what's your
name?

BANNAKAFFALATTA

Bannakaffalatta!

THE DOCTOR

Right, can I call you Banna?

BANNAKAFFALATTA

No! Bannakaffalatta!

THE DOCTOR

Okay, Bannakaffalatta, but -

(to Mr Copper)

Isn't he going to stick out
a bit?

MR COPPER

They have a saying on Earth.

Spiky blue face is a spiky
transported to a
good face.

'Something must be wrong...' The Doctor and company are
deserted London on Christmas Eve.

THE DOCTOR

No, but really, it's
Christmas Eve down there,
late-night shopping, there'll
be crowds of people, tons of
them, he'll cause a riot, the
streets are gonna be packed -

BANNAKAFFALATTA

Very good! Very good!

As the GUESTS start to spread out:

THE DOCTOR

...but, it should be full,

it should be busy, where's

everyone gone...?

But Mr Copper is pressing the
switch on his bracelet -

FX: THE GROUP disappears, teleport
glow.

He sees a WOMAN in a shop window
putting up a SALE sign.

CUT TO:

THE DOCTOR (CONT'D)

Something must be wrong...

10. EXT. CITY STREET - NIGHT

FX: teleport glow, THE GROUP

He sees, a distance away, a WOMAN,
50, scuttling past.

appears .

THE DOCTOR (CONT'D)

WIDE SHOT: absolute emptiness. No
people. A low wind; newspaper
blowing across, Christmas
decorations swaying.

'Scuse me, could you tell
me - ?

But the WOMAN hurries away, as
though scared.

THE DOCTOR

- with shoppers and people
and parties and... Oh.

THE DOCTOR (CONT'D)

What is it, 2007, 2008? No
invasions planned, that's
weird...

MR COPPER

Spread out! But don't stray too
far, it could be dangerous! Any
day now, they start boxing.

But during all this, PETH looking
around, eyes wide.

FOON

I can smell frying!

PETH

...but it's beautiful.

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CHAPTER FOUR: INT. SPACESHIP



A good distance away, he sees one of those freestanding NEWS-SELLER'S BOOTHS. Runs over to it. On duty, a 50 y/o bloke, STAN, Londoner. Comfy in his booth, with a thermos and a portable TV on a shelf. All the newspaper headlines say: LONDON DESERTED, etc.

THE DOCTOR (CONT'D)

Hi there, sorry, obvious
question, um, where's
everyone gone?

STAN

Beared.

THE DOCTOR

Scared of what?

STAN

Where've you been living?
London! At Christmas! Not
safe, is it?

THE DOCTOR

THE DOCTOR

Really? D'you think? It's

But why?

just a street, I mean, the
Pyramids are beautiful, and

STAN

New Zealand, and -

Why d'you think? It's them!

PETH

Up above.

It's a different planet!

And he gestures to the portable,

I'm standing on a different
planet! There's like...

the TV showing NEWS 24, clips

concrete! And shops! Alien

of the 2.X SYCORAX SPACESHIP,
straplines: LONDONERS IN FESTIVE

shops! Real, alien shops!

FEAR, etc.

Look, you can't see the
stars! And it smells, it

STAN (CONT'D)

stinks, this is amazing!

Thank you!

Christmas before last, we had
that big bloody spaceship.

And she gives him a great big hug.

Everyone standing on the roof!

THE DOCTOR

TV: 3.X RACNOSS WEBSTAR, etc; THIRD

Least I could do.

TIME UNLUCKY?

PETH

STAN (CONT'D)

Oh, I could get used to this!

Then last year, that

And all that glittery stuff,

Christmas Star, electrocuting
all over the place, zapping

that's Christmas, yeah?

about. This year, God knows
what. Everyone's scarpered.

THE DOCTOR

'Cept me, and her Majesty.

Christmas decorations.

On TV -

PETH

What is Christmas, exactly?

CUT TO:

THE DOCTOR

11. INT. ROYAL BACKGROUND - DAY

Long story. I should know, I

was there - 'scuse me a minute -

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PRINCE CHARLES being interviewed.

yuli@sha

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DOCTOR WHO THE WRITER'S TALE



'There is nothing to fear.' HRH The Prince of Wales addresses the nation. Illustration by Russell T Davies.

News strapline: ROYAL FAMILY
WILL On Stan.
NOT BE MOVED.

PRINCE CHARLES

My mother will be staying
in ...then again.

Buckingham Palace throughout
the festive season, to show
the CUT TO:
people of London, and the world,

that there is nothing to fear. 13.
INT. TITANIC RECEPTION - NIGHT

teleport glow, THE GROUP CUT TO: FX:
reappears,
in original positions.

12. EXT. CITY STREET - NIGHT

DOCTOR
THE DOCTOR with STAN,
CONTINUED. I was in mid-sentence!

STAN
COPPER
God bless her. We
stand Sorry about that, um, we seem
vigil. to
have a bit of a problem
if I could have your -

THE
DOCTOR bracelets, thank you -
Well, between you and me,
I think her Majesty's got The
CHIEF STEWARD strides over -
it right. As far as I know,
this year, there's nothing
to CHIEF STEWARD
worry about-

Apologies, ladies
gentlemen and and
FX: teleport glow, the
Doctor Bannakaffalatta, we seem
disappears. to
have suffered a power

to

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CHAPTER FOUR:

INT. SPACESHIP

return to the festivities,
gag is brilliant. It

normal service will be

resumed as soon as possible -
now. I love a gag. Oh,

Midshipman Blane to

PETH - avoiding the Chief Steward -
sexier! Of course, they'll all

whispers to THE DOCTOR:

that the dying, though

PETH
horrible. Also, I'm thinking

That was the best. The best.
Maxitane is behind the

And she runs away, back to work,
tonight, though: the Host

the group dispersing:
surviving passengers... but the

Nice.

BANNAKAFFALATTA

Very bad! Very bad!

DAVIES

Leaving the Doctor where he is.

Eyes lighting up; he loves a

ARSE

problem. To the Chief Steward:

THE DOCTOR
Kylie Minogue I can believe,

What sort of power

fluctuation...?

gag at the end. Then again, that

keeps making me laugh, even

and I went back and changed

Midshipman Frame. Much

start dying soon. I'm worried

necessary, might be too

it's kind of obvious that Mr

whole thing. Good thought

are programmed to kill

Doctor is not a passenger! I like that.

FROM: BENJAMIN COOK TO: RUSSELL T

THURSDAY 17 MAY 2007 08:34:20 GMT

RE: CHARLIE HUNNAM'S

Hang on... Prince Charles?!

but the Prince of Wales? He'll

never do it.

I'm on Page 16, and we're close to the disaster. I keep
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

THURSDAY 17 MAY 2007 23:55:43

GMTpage-counting. It's a constant tick. I can't help it. The

script was 17-and-a-half pages, but I edited it down by **RE: CHARLIE HUNNAM'S ARSE**cutting lines and shifting stage directions. For instance,

I've removed what was basically padding from the **Hmph**, no writing tonight. I came home, had to readdialogue between the Chief Steward and the Engineer in seven scripts, watch a Confidential, and listen to aScene 8. It now reads:

Ridiculous,

podcast. That's enough work for any man.

schedule. I should

though, when I'm this behind

CHIEF STEWARD
stuff. But the moment you do,

abandon all that extra

That's five of them now, five

of them malfunctioning. One

something goes wrong.

woman, she asked the Host to

fix her necklace, it almost

COOK

FROM: RUSSELL T DAVIES TO: BENJAMIN

broke her neck!

FRIDAY 18 MAY 2007 19:07:02 GMT

ENGINEER

RE: CHARLIE HUNNAM'S

ARSE

I've been over the software,

nothing. Like something's got

into them, some sort of bug.

there are some changes to

The meteorite has hit! Also,

the scene order earlier on, and

I've tweaked a few lines.

CHIEF STEWARD
in Scene 4 right:

I got that Tannoy speech

Well then, fix it!

ENGINEER

TANNOY

I'm trying!

Starship Titanic is now

in orbit above Sol 3,

CHIEF STEWARD

also known as Earth.

Seal it up. And if it

Population: Human. Ladies

can't be mended... Throw it

overboard.

and gentlemen, welcome

to

Christmas!

Much better! Can the trip to Earth be cut, too? Is it a That's better, isn't it?
And I've made Bannakaffalatta red,diversion? It's only there for the Buckingham
Palace not blue, because he was too Moxx-like.

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THE WRITER'S TALE

15. INT. BRIDGE NIGHT5 CUT TO
BANNAKAFFALATTA, walking
along with buffet.

CAPTAIN HARDAKER at a computer
panel, MIDSHIPMAN FRAME at a second CUT TO
PETH, carrying her tray, a
one. All calm and normal. smile across
the room -

MIDSHIPMAN FRAME - for THE
DOCTOR, who half-smiles

Seems to be power diverted to back, though
he's looking furtive,

Host Containment, sir. Flared glances round
-

up, then it stopped.

THE CHIEF
STEWARD & STEWARDS, the

CAPTAIN
HARDAKER HEAVENLY HOST, dotted about the

Nothing to worry about, she's room, no one
looking at him -

an old ship. Full of aches

and pains. - and the Doctor
scuttles over to a

COMMS BOARD, computer wall, finds a

A beep from a different panel, screen &
keyboard. Taps in.

Frame goes over -

THE
DOCTOR

MIDSHIPMAN FRAME Report,
recent power

Picking up a meteorite fluctuation
on Deck 15, define,

shower, sir, bearing west 56 nature of.

north 2.

COMPUTER

VOICE

CAPTAIN HARDAKER

You do

not have access.

Fairly standard for this part

of

space.

Miles

away.

THE DOCTOR

D'you wanna

bet?

MIDSHIPMAN FRAME

We can probably see it, sir.

And he sonics

the panel...

Hoists

up

old-fashioned

BINOCULARS.

CUT TO:

FX: BINOCULAR POV, through the

17. INT.

BRIDGE - NIGHT

front windows; the METEORITES just

little glimmers of light in space,

beep from the

A more insistent

heading left to right, not towards

computer

panel. MIDSHIPMAN FRAME

the ship.

inspects the

radar-type scanner,

seeing:

CUT TO:

MIDSHIPMAN

FRAME

16. INT. BALLROOM - NIGHT

That's a

bit odd, sir. The

meteorite

shower is changing

FX:

CROWD

DUPLICATION

WIDE

SHOT.

course.

SINGER now starting MURRAY'S

CHRISTMAS SONG - SO jolly, it's

Lifts his

binoculars.

sinister. All fun, lively, the

whole party rising in temperature. FX:
 BINOCULAR POV, the tiny lights

of the far-off
 burning METEORITES

CUT TO CU SINGER, the dark curving
 round. Towards the ship.

Christmassy lyrics...

MIDSHIPMAN

FRAME (CONT'D)

CUT TO MORVIN & FOON, dancing
 away. Strange. Still. We can put
 shields up to
 maximum, sir.

CUT TO RICKSTON SLADE, chatting up
 a BEAUTIFUL
 LADY. CAPTAIN HARDAKER

As you were,
 Midshipman.

5 The original Scene 9 has now been split in two: the first part (Scene 9) Frame only now turning round
 to

takes place in the Ballroom, and the second part (the new Scene 10) n look - CAPTAIN
 HARDAKER operating

Reception. As a knock-on effect, what was Scene 13 -- the shore leave

100

group reappearing in Reception - is now Scene 14, followed by this,

computer
 controls, fixed, grim,

Scene 15, on the Bridge. quiet.

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CHAPTER FOUR:

INT. SPACESHIP

as Midshipman Frame's radar-type scanner. Little blips of meteorites, heading in.

old

The Doctor grim, now. That feeling. Slides over to a nearby window.

METEORITES now

FX: HIS POV, the



visible with the naked eye, still
just glimmers of light in the
distance, but...

CUT

TO:

working the

19. INT. BRIDGE - NIGHT
CAPTAIN HARDAKER still
controls, something strange in

his

FRAME worried,

FRAME

regulations,

shields

HARDAKER

men.

FRAME

Russell Tovey as Midshipman Frame.

Men

Not

MIDSHIPMAN FRAME

I know we're safe, but all the
same...

FRAME

CAPTAIN HARDAKER

INTERCUT WITH:

I said, as you were.

MIDSHIPMAN FRAME

NIGHT

Sir? You're magnetising the
hull. Is it part of the

b/g,

manner. MIDSHIPMAN

now.

MIDSHIPMAN

I'm only quoting

sir. We should put

to maximum, just as a
precaution.

CAPTAIN

They promised me old

MIDSHIPMAN

I'm sorry, sir?

CAPTAIN HARDAKER

On the crew. Sea dogs.

who'd had their time.

boys .

MIDSHIPMAN

I don't understand, sir.

SCENE CONTINUES,

20. INT. BALLROOM -

THE PARTY livening up now in

DOCTOR-WHO THE WRITER'S TALE



'I said step away, Midshipman.' Captain Hardaker holds Midshipman Frame at gunpoint.

CAPTAIN HARDAKER

Who is this?

THE

DOCTOR

You've got a meteorite storm

heading in, south zero by

north 2.

MIDSHIPMAN

FRAME running to a

CAPTAIN

HARDAKER

panel, panicky -

Comms are for crewmembers only.

MIDSHIPMAN

FRAME

THE DOCTOR

but he's right sir, the

Yes, but your shields are

shields

have been taken

down, check your scanners -
offline - we need to re-

Captain, you've
got energise -

meteorites coming in and no
shielding!

HARDAKER

CAPTAIN

Step
away from there.

CAPTAIN HARDAKER

You have no authorisation,
you MIDSHIPMAN FRAME

will clear the comms at once. But
we haven't got time,

sir -

THE DOCTOR

Yeah, did you miss the
word CAPTAIN HARDAKER

meteorites?! I said
step away, Midshipman.

- and the Doctor's grabbed by TWO Frame
only now looking around -

STEWARDS, the CHIEF STEWARD facing

him - To see
CAPTAIN HARDAKER holding a

GUN at him.

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CHIEF STEWAR

If you could come with
me, CUT TO:

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SPACESHIP

CHAPTER FOUR: INT.

22. INT. BALLROOM - NIGHT

POSH MAN

Oh, that's rather marvellous,
look!

STEWARDS discreetly frogmarching

THE DOCTOR across the room, towards

the doors, THE CHIEF STEWARD

muttering:

FX: HIS POV, the METEORITES, now
small balls of flame.

CHIEF STEWARD

The GUESTS coo and clap!

Let's keep this nice and

quiet, shall we sir?

CUT TO:

THE DOCTOR

26. INT. BALLROOM - NIGHT

- listen to me, you've got

meteorites heading towards

this ship, and the shields

are down -

THE DOCTOR breaks free - !

- runs back into room -

CUT TO, in amongst all the dancing

and fun, MORVIN & FOON, noticing

what's happening to the Doctor.

- STEWARDS run in pursuit -

CUT TO PETH, watching, puzzled -

CUT TO PETH, seeing the Doctor

being led away...

CUT TO MORVIN & FOON, watching,
puzzled -

CUT TO:

CUT TO BANNAKAFFALATTA, now
noticing -

23. INT. BRIDGE - NIGHT

CAPTAIN HARDAKER holding his gun at

MIDSHIPMAN FRAME.

- the Doctor jumps up onto the
stage -

- pushes the SINGER to one side

MIDSHIPMAN FRAME

(BAND keep playing) - the Doctor

I'm sorry, sir, but I need to

activate the shields.

grabs the mic, goes front of
stage -

CAPTAIN HARDAKER

I'm afraid that's not
possible.

MIDSHIPMAN FRAME

But they're heading right
for the ship, sir, they're
gonna hit!

CUT TO:

24. EXT. FX SHOT - NIGHT

FX: ROAAAAR!! as five METEORITES

- burning balls of fire, trailing



thick smoke - race through
foreground, heading for, in the
distance, the TITANIC, above the
EARTH.

CUT TO:

25. EXT. DECK 15 - NIGHT

POSH MAN & FRIENDS still on deck
with champagne.

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The Doctor invades the stage.

yuli@sha

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THE WRITER'S TALE

THE DOCTOR

Everyone! Listen to me! This
is an emergency! Get to the
lifeb-

And he runs for the computer
panel -

BANG! PRAC FX, CAPTAIN HARDAKER
fires -

Whap! A GOLD HAND over his mouth.

CUT TO:

A HEAVENLY HOST behind him, super
strong - STEWARDS pile in, grab the
Doctor, haul him off, Host staying
put -

28. INT. BALLROOM - NIGHT

THE DOCTOR just being hauled out of
the door by TWO STEWARDS & CHIEF

The SINGER grabs the mic, cheesy
smile -

STEWARD - one steward's got his
hand over the Doctor's mouth, to
shut him up, the Doctor pulls free
for a second to yell at the nearest
man -

SINGER

Sorry 'bout that, folks!

And he goes back to the song -

THE DOCTOR

- look out the windows - !

GUESTS clap, laugh, like it's part
of the entertainment -

- and the Doctor's gone -

CUT TO: The nearest man is RICKSTON SLADE.

Hangs up his vone. Curious, starts

27. INT. BRIDGE - NIGHT

to walk across to the windows...

MIDSHIPMAN FRAME trapped, frantic.

PETH running out of the door -

concerned

MIDSHIPMAN FRAME

MORVIN & FOON following,

I'm sorry, sir, it's my
duty -

for the Doctor -

Rickston reaches the windows.

Captain Hardaker fires!

Stares out...

FX: HIS POV, THE METEORITES,
closer, closer...

CUT TO:

29. INT. TITANIC RECEPTION - NIGHT

THE DOCTOR being hauled across
Reception by TWO STEWARDS - CHIEF
STEWARD following -

PETH runs out of the Ballroom -

PETH

Excuse me, sir, I can vouch
for him -

CHIEF STEWARD

Get back to work!



MORVIN, FOON & BANNAKAFFALATTA

hurry out of the Ballroom -

FOON

- no, Steward, he's with us,
he's just had a bit too much
to drink -

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The Doctor (David Tennant) is restrained by the Steward (Claudio Laurini) and the Chief Steward (Andrew Havill).

	BANNAKAFFALATTA		the
meteorite shower, zips past			
	Trouble! Love trouble!		them,
whoosh -			
From	another	direction,	MR
COPPER		PRAC FX: WHAP! punches a small hole	
	to the CHIEF STEWARD -		in
the metal wall.			
	MR		
COPPER		POSH MAN (CONT'D)	
	Something's	gone	wrong,
sir,		But... what about the shields?	
	all the teleports have gone		
	down		-
TO:			

CHIEF

STEWARD

Not now!

PRAC FX:

small, low pane of glass

IE, THE DOCTOR, STEWARDS, in
the window shatters.

CHIEF STEWARD all being

followed across Reception by

PETH, RICKSTON stares down (no one else

MORVIN, FOON, BANNAKAFFALATTA

& noticing, the PARTY in full swing

MR COPPER, towards a door at the in
b/g).

far end -

On the

carpet, a TINY SMOKING

CUT TO:

STONE.

30. EXT. DECK 15 -

NIGHT Rickston worried now, goes to a

HEAVENLY

HOST.

POSH MAN & FRIENDS looking out,

into space,

delighted. RICKSTON

You,

there. Doesn't this

POSH

MAN

thing have external

It's

simply

beautiful...

shielding?

FX: a BURNING STONE, in advance

of The HOST turns to him, impassive.

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DOCTOR-WHO THE WRITER'S TALE



The passengers on the Titanic are blissfully unaware of the danger they're in...

VOICE	HOST	COMPUTER
You are all going to die,		External
bulkheads closed.		
sir.		
Captain is calm, grave, though		And the
as he goes to the wheel,	CUT TO:	trembling,
Captain of his ship.		stands there.
32. EXT. FX SHOT - NIGHT		
POV, METEORITES closer,		FX: HIS
FX: METEORITES		whooshing
past closer...		
foreground, THE TITANIC closer,		
closer,		
closer...	MIDSHIPMAN FRAME is on	

the floor.

side. But alive!

props himself up on one

Shot in the

CUT TO:

Gasping,

arm...

33. EXT. DECK 15 - NIGHT

TO:

GUESTS now trying to open the

closed deck door, but still being

TITANIC RECEPTION - NIGHT

stiff-upper-lipped, POSH MAN on a

comms:

SLADE belts out of the

35. INT.

RICKSTON

Ballroom,

yells -

POSH MAN

Excuse

me,

there

seems

to

be

a

RICKSTON

little bit of trouble out here,

the Chief Steward?!

- where's

hello? Anyone?

RECEPTION

CUT

TO:

He

went that way, sir -

34. INT. BRIDGE - NIGHT

- and

Rickston belts towards the

far door -

CAPTAIN HARDAKER operates a final

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control

-

CUT

TO:

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CHAPTER FOUR: INT. SPACESHIP

36. INT. SHIP CORRIDOR #1 - NIGHT

A narrow, metal, behind-the-scenes
corridor, now a box of noise,
as THE DOCTOR'S hauled along by
STEWARDS, CHIEF STEWARD following,

then PETH, MORVIN & FOON, MR
COPPER, then BANNAKAFFALATTA - all
simultaneous, wild -

38. EXT. DECK 15 - NIGHT

POSH MAN & GUESTS now hammering
on the doors, hysterical, already lit
by a red, fiery glow -

POSH MAN

Let us in!! Let us in!!!

CUT TO:

*

THE DOCTOR

- the shields are down, we're
gonna get hit! !

39. INT. SHIP CORRIDOR #1 - NIGHT

All bunched in a tight group now,

CHIEF STEWARD

You will cease and desist,

sir -

THE DOCTOR still being held by

STEWARDS, PETH, MORVIN, FOON,

BANNAKAFFALATTA, MR COPPER watching
as RICKSTON yells at the CHIEF

PETH

I can take him back to his
cabin, sir -

STEWARD -

THE DOCTOR

MORVIN

Listen to him!

We'll look after him, give
him to us -

RICKSTON

The shields are down, I saw
it with my own eyes, the
shields are down!!!

MR COPPER

- but nothing seems to be
working -

CHIEF STEWARD

I can assure you, sir, it's
just a little hysteria,

caused by this gentleman

- with RICKSTON SLADE bursting
through the far end -

here, if you'd like to return
to the Ballroom...

RICKSTON

CUT TO:

Steward! Oy! Steward!!

40. INT. BALLROOM - NIGHT

CUT TO:

FX: CROWD MULTIPLICATION, the PARTY

37. INT. BRIDGE - NIGHT

is swinging!

CAPTAIN HARDAKER at the wheel, facing
front. Brave, ashamed. MIDSHIPMAN
FRAME on the floor, in pain.

CUT TO the back of the room.

One GLAMOROUS WOMAN calling her
GLAMOROUS BOYFRIEND over, to look
out of the window...

MIDSHIPMAN FRAME

...you're gonna kill us,
sir...

They look up... Aghast...

CHIEF STEWARD

CU GLAMOROUS COUPLE,

red light playing

I'm dying already.

over them...

Six months. And
they promised me so
much money. For my

CUT TO:

family.

41. INT. BRIDGE -

MIDSHIPMAN FRAME

NIGHT

...but the passengers...

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CU CAPTAIN HARDAKER. In

CUT TO:

firelight. So sad.

yuli@sha



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CAPTAIN HARDAKER

Forgive me.

And he closes his eyes.

CUT TO:

42. EXT. FX SHOT - NIGHT

FX: WHAAAAAAM! !! WIDE SHOT TITANIC

as a MASSIVE BURNING METEORITE

SLAMS INTO THE SHIP!



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FOUR: INT. SPACESHIP

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
TO: BENJAMIN COOK

FROM: RUSSELL T DAVIES

TUESDAY 22 MAY 2007 19:16:24 GMT
02:22:21 GMT

FRIDAY 25 MAY 2007

RE: CHARLIE HUNNAM'S ARSE
CHARLIE HUNNAM'S ARSE

RE:

Kylie Minogue just phoned me!!!
Nice stuff. I think. It's hard to negotiate

More script.

scene. I can't wait to start killing off

eight people in one

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
wonder, who do you think is going to

the bastards. (I

TUESDAY 22 MAY 2007 19:20:40 GMT

die?)

RE: CHARLIE HUNNAM'S ARSE

43. INT.

BALLROOM - NIGHT

I hope you told her you were busy.
SHOT BALLROOM as a BURNING

FX: WIDE

She should go through your agent like everyone
else. METEORITE the size of a house

slams through the

entire wall, and

through the room,

ploughing through

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
the stage - PEOPLE

and obliterating

TUESDAY 22 MAY 2007 19:25:00 GMT

and fragments of

WALL and GLASS

RE: CHARLIE HUNNAM'S
ARSE

flying through the air -

OF PEOPLE to one

FX: WIDE SHOT

I told her we were going for Dannii.6
actually hit, but

side, not

No, I didn't recognise the number, so I didn't answer.
screaming as a WALL OF FIRE rushes

over them -

D'oh! But that means she's on my answerphone, which is

better. And now I'm on hers. She wants to chat about
CUT TO:

Peth - actor-y stuff, I think. She's talking about getting a

44. EXT. FX SHOT

drama coach. My God, this is really, really real! (I still

won't believe it until she's in Upper Boat.)7
METEORITE smashing through FX: THE

TITANIC,

the far side of the

hole through the

leaving a complete

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

centre -

WEDNESDAY 23 MAY 2007 23:47:18 GMT

RE: CHARLIE HUNNAM'S
ARSE CUT
TO:

Lordy God. No script, again. I spent all day sorting out other people's scripts. I woke up, saw the sunshine, and refused to go into the BBC, so I set up shop outside the Starbucks in Cardiff Bay - and all the Series Four writers came to me, one by one. Me, Julie and Phil, sitting outside, like Starbucks shareholders. It was brilliant. But I spent a total of nine hours talking. Talking, talking, talking. Nine bloody hours. It's broken the back of a lot



of stories, so it'll pay off. Now, finally, I can get back to work. I haven't written anything new since Friday. Julie said, 'You keep forgetting, it's like this every year.' Yes, I forget.

6 Dannii Minogue, Kylie's sister.

7 Upper Boat is the Cardiff-based studio complex where Doctor Who,

Torchwood, and *The Sarah Jane Adventures* are filmed. Standing sets

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such as the TARDIS control room, the Torchwood Hub, and Sarah Jane's

attic are stored here.
'meteorites' smash through the ship.

Mayhem below deck as the

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45. INT. SHIP CORRIDOR #1 - NIGHT

THE DOCTOR, CHIEF STEWARD,
STEWARDS, PETH, MORVIN & FOON,
MR COPPER, RICKSTON SLADE,
BANNAKAFFALATTA thrown around as
the corridor slams about, lights
flicker on and off -

PRAC EXPLOSIONS, WALL PANELS
bursting open - SPARKS showering

down from the light-fittings -
STEAM jetting out of broken pipes -
- the Doctor grabbing Peth, to
shield her -
Madness, chaos, CAMERA SHAKE -

The sleeping Host begin to wake...

CUT TO:

HEAVENLY HOST standing inside.

46. INT. BALLROOM - NIGHT

CU HOST as it jerks awake!

FX: THE UPPER BALCONIES, tilting,
CAMERA SHAKE - STUNT as a HANDSOME

CUT

TO:

MAN falls off the balcony, plunges
down -

48. EXT. FX SHOT - NIGHT

FX: the GLAMOROUS MAN & WOMAN - to
punch

FX: two SMALLER METEORITES

the side of where the meteorite
entered - running away, but the
GLASS WINDOW behind them SHATTERS,
PRAC WIND blasting through, and
they fly out backwards, screaming,
into the blackness of SPACE -

all the way though, one.' then
quickly, two! - the mighty ship
rocking -

CUT TO:

49. INT. TITANIC RECEPTION - NIGHT

CUT TO CU GUESTS, holding onto
tables, walls, anything, as PRAC
WIND blasts through - a MAN,
screaming, lets go -

LIGHTS flickering on and off, chaos,
GUESTS & STAFF thrown everywhere as
the whole room pitches about -

FX: THE MAN tumbles through the
up,

HIGH SHOT of RECEPTIONIST looking

SHATTERED WINDOW into SPACE -

screaming -

CUT TO:

PRAC FX: WHAM! - a huge GIRDER
slams down on top of her -

47. INT. HOST CONTAINMENT CELLS -NIGHT

CUT TO:

Whole room shaking, the ENGINEER
thrown to the floor -

50. INT. SHIP CORRIDOR #1 - NIGHT

PRAC FX: FIRE and STEAM belching
out -

ALL cowering, being thrown about,

as -

PRAC FX: METAL PIPES falling down
from the roof -

PRAC FX: RUBBLE hails down on

them -

- but sch-chunk! - the doors on a
row of Host Containment Cells open,
all at once, like clockwork, THE

PRAC FX: FIRE ruptures out of the
broken walls -

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CUT TO:

yuli@sha

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SPACESHIP

CHAPTER FOUR: INT.

moaning, clearing debris.

51. INT. HOST CONTAINMENT CELLS -NIGHT

THE DOCTOR

PRAC FIRE & STEAM continuing,

You all right?

but -

PETH

TEN HEAVENLY HOST step out of their
cells, calm, impassive, regimented,
unaffected by the chaos -

...yeah. Think so, yeah.

THE DOCTOR

Bad name for a ship. Either

CUT TO: that, or it's this suit.

52. INT. SHIP CORRIDOR #1 - NIGHT

And the Doctor goes to the STEWARD,
who's lying flat out, a low babble,
recovery, all coming round; PETH

PRAC FX: STEAM, belches of FIRE,

b ..

ut .

going to MR COPPER, clearing

rubble off him, he's saying 'Oh

The shaking subsides, slowly.

dear, bit unfortunate...' , MORVIN

going to FOON, 'Are you all right,

THE DOCTOR, holding PETH, lifts his

sweetheart?' and she's crying, hugs

head. CHIEF STEWARD, STEWARD, MR

him, RICKSTON dazed, 'My vone,

COPPER, RICKSTON SLADE, MORVIN

& where's my vone?',

BANNAKAFFALATTA

FOON, BANNAKAFFALATTA, all on the

grunting 'Not good, not good', with

floor, covered in dust and grease

the CHIEF STEWARD standing, dazed.

and bits of rubble... but alive. Foon

is screaming.

The Doctor clears metal pipes off

the Steward, checks his pulse.

THE DOCTOR

Looks across at the Chief Steward.

Hush, hush, hush, shut up!

No, he's dead.

Sorry! But just - just

shhhh....

Which triggers the Chief Steward

into action. (And during this, the

Silence. Pause. All looking round.

Doctor hops over rubble, going from

Then:

passenger to passenger, checking

them out, 'You all right?')

THE DOCTOR (CONT'D)

It's stopping...

CHIEF STEWARD

Ladies and gentleman, and

CUT TO: Bannakaffalatta... I must
apologise. On behalf of White

53. EXT. FX SHOT - NIGHT Light. Urn. We seem to have
had a small collision -

FX: LONG HERO FX SHOT, the TITANIC

now with three holes along its Which provokes a sudden hysteria -
length, the space all around the all improvising round:

ship glittering with debris. It

maintains its position, stays

MORVIN

upright, groaning, like an injured

What d'you mean small?

beast.

BANNAKAFFALATTA

But then all the lights flicker and

Very bad! Very bad!

go off, one by one, like the ship

Bannakaffalatta cross!

is dying.

FOON

CUT TO: We could've been killed!

54. INT. SHIP CORRIDOR #1 - NIGHT

RICKSTON

(standing)

(NB, lights off throughout the ship

D'you know how much I paid for

now, but NOT total darkness, just

this?!

nicely dark!) THE DOCTOR brushing

111

himself down, standing, others

Over this:

yuli@sha

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THE WRITER'S TALE

CHIEF STEWARD

If I could have silence.

Ladies, gentlemen, if I could
have silence...

(then bellows:)

Qui-et! ! !

Which works, they shut up.

In b/g, during the Chief Steward's
speech below, the Doctor nips over
to Peth & Mr Copper, crouches
beside them -

CHIEF STEWARD (CONT'D)

Thank you. I'm sure the
White Light Company will be
able to reimburse you for
any inconvenience. But first,
I would point out that we're
very much alive, though I
would suggest that each and
every one of you is given
the once-over by the ship's
medic. Free of charge. If you
could all stay here, while I
ascertain the exact nature of
the situation -

PETH

It's his arm...

PETH, MR COPPER, MORVIN & FOON,

BANNAKAFFALATTA holding on for dear
life, clinging to anything -

The Doctor, blasted by wind, flings
himself against a COMMS PANEL,
sonics like mad -

FX: Rickston, as the only one

standing, is holding onto a metal
pipe and is PULLED HORIZONTAL -
yelling - !

The Doctor sonics, frantic - COMMS

PANEL blips, reads OXYGEN FIELD
RESTORED.

FX: bwip! over the ragged hole, the
ripple of a FORCEFIELD.

The wind stops. Rickston thumps to
the floor.

THE DOCTOR (CONT'D)

Everyone all right? Peth?
Morvin? Foon? Mr Copper?
Bannakaffalatta?

One by one, a grudging 'Yes' from
all.

THE DOCTOR (CONT'D)

MR COPPER

You, what's your name?

Nothing to worry about, just
a scratch...

RICKSTON

Rickston Slade.

THE DOCTOR

Let me see...

THE DOCTOR

You all right?

And the Chief Steward turns to
the door - shunks! the handle,
releasing the seal -

RICKSTON

No thanks to that idiot.

The Doctor tending to Mr Copper,
only just seeing this, yells -

PETH

The steward just died!

THE DOCTOR (CONT'D)

RICKSTON

Don't open it - !!!

Then he's a dead idiot!

FX: THE DOOR - pushed away from the

THE DOCTOR

Chief Steward - is ripped off its
hinges, door & Chief Steward are
schwupped! through the air, through
a ragged, metal hole beyond, where

All right, calm down,
Rickston, button it - just
stay still, all of you, hold
n .

o ..

more corridor should have been, now

leading into OPEN SPACE -

Whirrs the panel, a GRAPHIC of the

TITANIC comes up, covered with red

PRAC WIND blasts through the
corridor - ferocious! -

hazard signs, everywhere.

THE DOCTOR (CONT'D)

COMMS PANEL flashing: VACUUM BREACH.

112

Urn. Little bit of damage.

Just a bit. Oh, blimey.

yuli@sha

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The Doctor and 'Peth' are thrown together as disaster strikes the Titanic.

Minimal	oxygen...	Just,
don't	THE DOCTOR	
move...		We're alive.
Just focus on		that. Peth, look
at me. We're		alive.
He makes his way down the corridor, And I will get you out		of here. I
towards the hole. Peth follows him promise. Look at		me. I
(others recovering in b/g). promise.		
They squat together at the ragged- a small smile.		And she gives

metal edge .

THE

DOCTOR (CONT'D)

FX: REVERSE, SPACE BEYOND full of

Yeah?

tumbling fragments of metal and

little

floating

BODIES.

PETH

Yeah.

Hushed:

THE

DOCTOR

PETH

Good. Now

then. If we can

...what happened...? How come the
that reception area,

get to

shields were down?
spaceship, tucked

I've got a

all get on board

away, we can

THE DOCTOR

and... Oh.

I don't think it was an

accident.

off, the TARDIS in

FX: HIS POV, far-

tumbling.

space, gently

PETH

(upset)

PETH

But... how many dead?

What is it,

what's wrong?

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THE WRITER'S TALE

THE DOCTOR

That's my ship, over there.

falls fast, accelerating, towards

the EARTH, becomes a glowing red dot as it disappears below.

PETH

Where?

CUT TO:

THE DOCTOR

There, that box, that little blue box.

56. INT. SHIP CORRIDOR #1 - NIGHT

THE DOCTOR & PETH in the ragged end-of-corridor hole.

PETH

That's a spaceship?

PETH

Maybe not then.

THE DOCTOR

Oy, don't knock it.

THE DOCTOR

Maybe not.

PETH

- -

CUT TO:

THE DOCTOR

Bit distant.

57. INT. HOST CONTAINMENT CELLS - NIGHT

PETH

Haven't you got a remote control?

FX PRAC FLAMES still burning, SMOKE & STEAM, but calmer.

The grimy ENGINEER shoves rubble off his chest, sits up. But he's trapped under a GIRDER. Heaves. Can't move.

THE DOCTOR

That would be a really good idea. One of these days.

PETH

But if you can manipulate the oxygen field, can't you just loop it out? Sort of, lasso

ENGINEER

Don't just stand there, help me!

THE TEN HEAVENLY HOST

the box back in?

THE DOCTOR

That's brilliant.

Oh, that's

brilliant! You're

good, you are!

PETH

Try my best!

THE DOCTOR

Trouble is, when

it's set adrift, it's

programmed to lock onto the

nearest centre of gravity.

And that would be... the Earth.

FX: THEIR POV, the TARDIS

begins to gently fall...

FX

55. EXT.

CUT TO:

114

SHOT - NIGH

FX: the TARDIS, with the

WRECKED TITANIC in b/g,

tumbles through frame, then

- untouched by dirt -

are simply standing,

unmoving, a distance

away. Observing him.

ENGINEER (CONT'D)

I said, help me,

come on! Host! That

is an order! I can't

move, for Vot's

sake, just lift this

thing off me.

HOST

Information: we will

help you.

ENGINEER

Well then, hurry up!

HOST

Information: we will help
you die.

ENGINEER

(scared)

...what's that supposed to
mean?

yuli@sha



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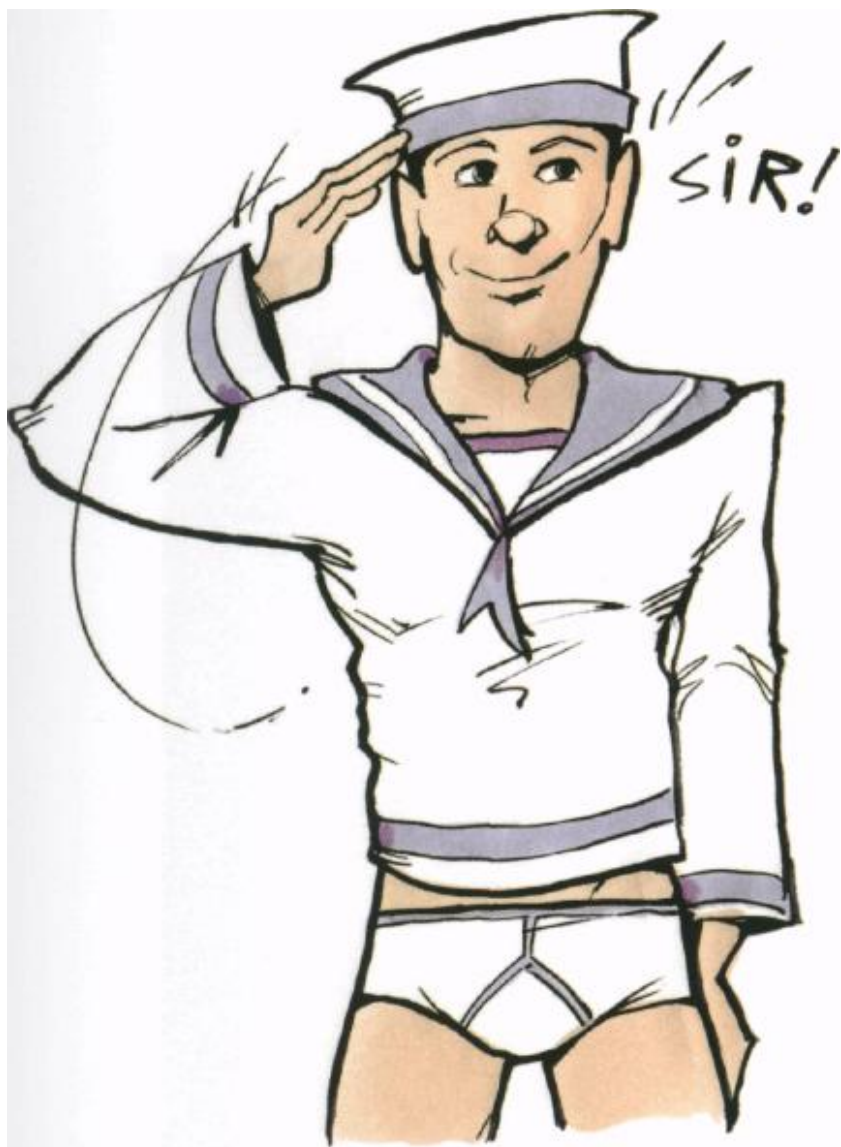
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CHAPTER

FOUR: INT. SPACESHIP

Kylie should, but

I'm not convinced you'll go through



MIDSHIPMAN FRAM ❤️

Rickston will die, because he's young and
maybe that's what you want us to think.

with it. I reckon
ruthless. But then

sweet to snuff it. But the same could be
Bannakaffalatta, and I'm sure you'll relish giving
horrible death. And Morvin and Foon are fat,
chance. Midshipman Frame might die, too.
hypothermia after he accidentally loses all

stage direction so far is: 'STUNT as a
falls off the balcony, plunges down.'
kill off a man in the very same line, but
handsome -- what, to rub it in? Poor

BENJAMIN COOK

17:18:24 GMT

HUNNAM'S ARSE

off the Midshipman's clothes. Well,

Oh God, I think I fancy Midshipman

Midshipman Frame. In his pants. As imagined by Russell T Davies.
it? It's like fancying a cartoon

is entirely possible. Oh, it's all sex. I can

HOST
enough. Do I only write in handsome men

Information: all passengers
honestly think, that we'll cast someone

Mr Copper is too
said of
the conker a
so they've no
Probably from
his clothes.

My favourite

HANDSOME MAN

You introduce and

make him

Handsome.

FROM: RUSSELL T DAVIES TO:

FRIDAY 25 MAY 2007

RE: CHARLIE

Yes, I'll try to take

maybe his jacket.

Frame! That's weird, isn't

character -- which

never say that

because I think, I

must be terminated.

fancy me like mad, and maybe even fall

It reaches up, unclips its HALO;
me? This has never happened. I'm still

it simply lifts free of the thin
Tovey for Frame, because a) he's

struts supporting it, PRAC LIGHT

halo still glowing
best young actors in the country), b)

sexy, and c) he's gay, and therefore d) the

ENGINEER
finally happen.

(panicking)

What are you doing? I'm
Dennis Hopper still wants to be in it.

ordering you, stop it! Stop
three weeks for us. But the only

it, right now!
play is Mr Copper, which is hardly a

The Host aims the Halo like a
for him. Oh! Unless he could do a cameo

frisbee - throws -
Madness. And Kylie is now leaving me

haven't phoned back. I'm in Cannes and it's

FX?: HALO whizzes towards CAMERA -

surreal.

CUT TO REVERSE, FAST ZOOM IN to the
thinking about your

Engineer's face, like a HALO POV,

audience-care question...

as he screams his last -

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

gorgeous, he'll

madly in love with

thinking of Russell

brilliant (one of the

he's strangely

above plan will

In other news,

He's offered to clear

character he could

big enough part

as the Captain?

texts: 'Sorry I

crazy.' This is

And I am

how-to-make-an-

FROM: RUSSELL T

DAVIES TO: BENJAMIN COOK

FRIDAY 25 MAY 2007 15:26:57 GMT
2007 03:12:39 GMT

SATURDAY 26 MAY

RE: CHARLIE HUNNAM'S ARSE
CHARLIE HUNNAM'S ARSE

RE:

115

You ask who I think is going to die. You've said that
under four pages today. That's poor. It really is a

Just

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DOCTOR WHO THE WRITER'S TALE



Captain Hardaker lies dead in the wreckage on the Bridge.

58. INT. BRIDGE - NIGHT

Shattered. Girders, rubble,
computer panels

smashed. PRAC

8

57. INT. SHIP CORRIDOR #1 - NIGHT
here and there. THE DOCTOR

FLAMES

as... 00V on COMMS,

THE DOCTOR on the COMMS (in
b/g, still recovering, PETH and MIDSHIPMAN
FRAME, in great pain,

BANAKAFFALATTA helping MR COPPER, clears
debris off himself, hauls

MORVIN & FOON, RICKSTON searching himself
over to the COMMS.

for his vone).

MIDSHIPMAN

FRAME

THE DOCTOR

...this is the

Bridge.

Deck 22 to the Bridge,

repeat, Deck 22 to the

THE

DOCTOR

Bridge, is there anyone

Hello sailor!

What's the

there?

situation up

there?

SCENE

CONTINUES,

INTERCUT

WITH

MIDSHIPMAN FRAME

SC.58 & 60:
oxygen...

...we've got

FX: FRAME'S POV of

the FRONT

8 The original Scene 44 - an FX shot of a 'meteorite' smashing into the broken WINDOWS, now shattered,

Titanic - has been cut, to save on expense, shifting all subsequent

glass, but with a

bwip! ripple of

scene numbers, so the Host killing the Engineer is now Scene 56.

116

followed by this, Scene 57, in Ship Corridor #1.

FORCEFIELD outside.

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CHAPTER FOUR: INT. SPACESHIP

MIDSHIPMAN FRAME (CONT'D)

...but the Captain... he's dead.

Looking across: CAPTAIN HARDAKER
buried by rubble. Panicky:

MIDSHIPMAN FRAME (CONT'D)

He did it, oh my Vot, he did
it, he took off the shields,
there was nothing I could do,
I tried, I did try -

THE DOCTOR

All right, just keep calm,
what's your name?

MIDSHIPMAN FRAME

- he knew, he magnetised the
hull, and I tried to stop
him -

THE DOCTOR

- listen to my voice, listen
to me - Officer! Tell me your
name !

MIDSHIPMAN FRAME

(recovering)

Midshipman Frame.

THE DOCTOR

First name?

panel, groans with pain -

THE DOCTOR

Are you injured?

MIDSHIPMAN FRAME

I'm all right. They're...
(consults readout)
Ohh, Vot. They're cycling
down. Power's gone.

THE DOCTOR

And those are Firesprite
Engines, yes? Antimatter
core?

MIDSHIPMAN FRAME

Yeah.

THE DOCTOR

And the moment they're gone,
we lose orbit?

MIDSHIPMAN FRAME

(realises)

The planet...

THE DOCTOR

Oh yes. If we hit the planet,
the antimatter core explodes.

And wipes out life on Earth.

CUT TO:

MIDSHIPMAN FRAME

Bosworth.

An injured Frame surveys the damage.

THE DOCTOR

Nice to meet you, Bosworth -

Rickston interrupting, having
found -

RICKSTON

My vone's not working!

THE DOCTOR

Yeah, maybe later -

RICKSTON

But I paid a fortune for this
thing, and it's not working!

THE DOCTOR

Not exactly top of the list!



(back on comms)

Bosworth, tell me, what's the
state of the engines?

MIDSHIPMAN FRAME

117

They're um... Hold on...

He has to pull himself to another

yuli@sha

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 THE WRITER'S TALE

MR COPPER

59. EXT. FX SHOT - NIGHT

Are you saying someone's done
this on purpose?

FX: the stricken TITANIC groaning,
with THE EARTH below.

BANNAKAFFALATTA

Bad people! Bad!

CUT TO:

PETH

60. INT. BRIDGE - NIGHT

But why? We're just a cruise
ship!

INTERCUT WITH SC.57, SHIP CORRIDOR

#1.

THE DOCTOR

Okay, okay, just hush!

First thing's first. One,

MIDSHIPMAN FRAME scrabbling with

we're gonna climb through

controls.

this ship. Two, we're gonna

reach the Bridge. Three,

MIDSHIPMAN FRAME

we're gonna save the

But... we've got

Titanic. And coming

an automatic

in at a very low

SOS, they'll be

four, why? Right

sending rescue

then! Follow me -

ships, they can

stabilise the

Titanic, we'll be

fine.

THE DOCTOR

Wait a minute...

Rickston, did you

say your vone's

not working?

RICKSTON

Oh, now you're

interested!

THE DOCTOR

Give it to me.

Give it!

(inspects it)

But this is a Solar Plus

Vone. It should work

anywhere.

RICKSTON

That's what I was saying!

THE DOCTOR

He starts heading off,

back the way they first

came -

RICKSTON

Hold on, who put

you in charge? Who

the hell are you,

anyway?

THE DOCTOR

I'm the Doctor. I'm

a Time Lord. I'm

from the planet

Gallifrey in the

constellation of

Kasterborous, I'm

nine hundred-and-three years

old, and I'm the man who's

going to save your lives and

the lives of all six billion

people on the planet below.

Got a problem with that?

RICKSTON

. o.

.. n

Bosworth. There's no signal.

Someone's transmitting a

blanketing field, nothing's

getting out, not even the

SOS. No one's coming, no

rescue ships. We're on our

own.

THE DOCTOR

In that case... Allons-y!

Everyone's listening to this; FOON

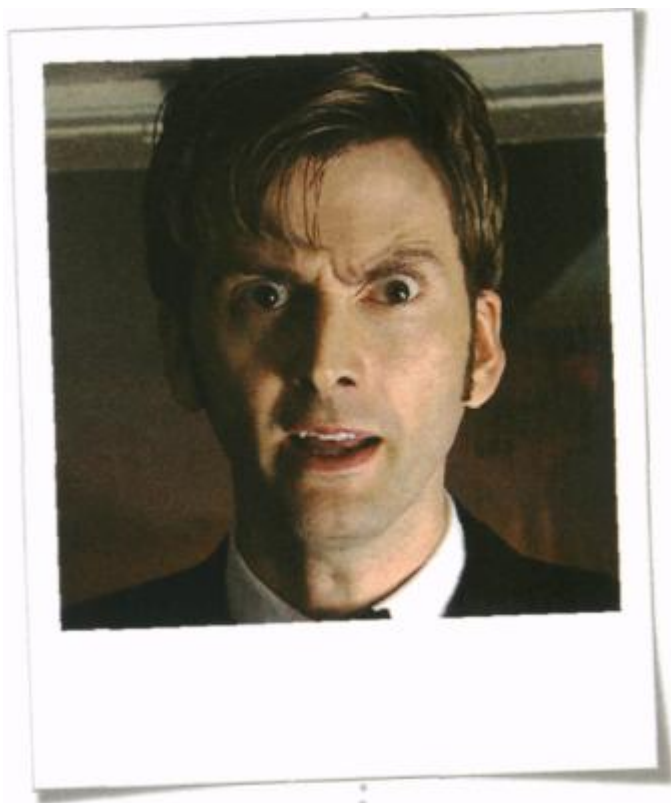
starts to cry.

118

FOON

We're going to die.

yuli@st



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Jimmy Vee as Bannakafffatta gets the onceover from the Make-Up and Costume Departments before heading on set.

that goes on

Longford, the real tick and beat and pulse

Longford, that Channel 4 drama about the Moors

mine. I didn't create this show.

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120

yuli@sha

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CHAPTER FIVE

LIVE AND LET DIE

In which Buckingham Palace is destroyed, the Controller of BBC One puts

his foot in it, and Doctor Who's long-term future is assured

FROM: BENJAMIN COOK TO: RUSSELL T
DAVIES FROM: RUSSELL T DAVIES TO:
BENJAMIN COOK

SATURDAY 26 MAY 2007 21:11:52
GMT SATURDAY 26 MAY 2007 22:42:12
GMT

RE: CHARLIE HUNNAM'S
ARSE RE: CHARLIE HUNNAM'S
ARSE

So. You know in rough blocks what comes next. But do Old Boe's demise shifted from New Earth because that you often change your mind as you write? About big was in the draft in which everyone dies, even the patients,

things? Literally, midway through a script? Like whether and it was miserable as hell for an Episode 1. At the same

or not to kill off a character? Originally, in New Earth, the time, we'd just been commissioned for Series Three, and I

Face of Boe bit the dust, but got a reprieve in later drafts.1 realised how huge that 'You are not alone' could be if held

Even JK Rowling, who's had the final Harry Potter book (I back till Gridlock. But I don't often change really big

can't wait!) planned for years now, has said that she's things like that as I write. I'd say things develop, rather than

decided to save one key character from certain death, but change...

kill off two others that she'd planned to keep alive...2
Holly in Bob & Rose was written, in her first scenes, as

just The Gay

Man's Best Friend. She was the comedy

1 The Face of Boe. a gigantic face in a case, debuted in Doctor Who

1.2. Russell intended the Face to die in 2.1, in a hospital on New Earth,

support,

nothing more. During Episode 1, Holly went on

after revealing his greatest secret - 'You are not alone' - to the Doctor, that date with Bob and the schoolteacher, as best friend

but this was removed from later drafts. Instead, the Face died - and

imparted his words of wisdom - in
3.3. and fag hag, and all the way through,
literally as I was

2 Harry Potter and the Deathly Hallows, released on 21 July 2007,
is typing, I was thinking, this character's dull - and how do I

the final book in Rowling's heptalogy of Harry Potter novels.

make this

story last six episodes? And then...

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DOCTOR·WHO THE WRITER'S TALE



RUSSELL T DAVIES

01:09:47 GMT

HUNNAM'S ARSE

thinking, he's so good, he
good, he should die.«

FROM: BENJAMIN COOK TO:

SUNDAY 27 MAY 2007

RE: CHARLIE

»I swing wildly between
should survive, he's so

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11:25:49 GMT

11:25:49 GMT

11:25:49 GMT

FROM: RUSSELL T DAVIES TO:

SUNDAY 27 MAY 2007

RE: CHARLIE

BENJAMIN COOK

11:25:49 GMT

HUNNAM'S ARSE

Geoffrey Palmer as Hardaker, with director James Strong on set.

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»Do you - whisper the word -- care about La

Frame ?«

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-- and, more importantly, I'd enough story for six

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Titanic as 'an old ship, full of aches and pains', he's talking

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FIVE: LIVE AND LET D IE

from. Your choice. Your investment. From thereon in, it's therefore they admire him. But you have to be younger, I think, for that to

up to the story. (That's where it can go wrong: if the story work. Plus, he did look good in his pants - and there

doesn't work, the characters aren't served.) It goes way pants - and there we're back to pictures again!) You can see what they

beyond pat-the-dog moments; it's the space that were trying to do on *Skins*, because the plan see what they

characters occupy in the story, the role that they fulfil, the for Series One, as we now know, was to bring down Tony,

reason that they're on screen that attracts you... to make him suffer, make him realise that he's wrong, and

How can I explain this better? It's pictorial. This is a therefore ascend to sympathy. They almost got there by

visual medium, but visuals don't have to mean landscapes, the end, but only by having Tony pat a dog

long lenses, stunts, hundreds of extras; it's the ordinary - more specifically, hit a bus! (They had to mow him

pictures, the sheer existence of people on screen, the fact down in the finale in order to make us care!) I love the

that I've chosen to put them there and that you've chosen fact that everyone expected Stuart to follow that path.

to watch. I realised this on *The Second Coming*, when we So many people wanted him to be brought down. Or

spent a million drafts on Steve and Judith's backstory - the run over. Except I never did that. He survived anything

fact that they'd always known each other, always sort of thrown at him.

fancied each other, she'd got married and divorced, and I've gone from dogs, to waitresses, to pavements, to

these two inarticulate idiots were still dancing around Tony in his pants, all to answer your caring question,

each other.³ An awful lot of thought and script meetings when, if I were giving advice to you about your very first

went into that, all of it compressed into their conversation script, I'd just say: don't think about it. Ever. Don't sit

out on the pavement at the beginning, before their first there thinking, will anyone care about my characters? Put

kiss and Steve's awakening as the Son of God. All of that your energy into

making the characters real, and honest,

work was to establish, simply and fundamentally, an
interesting, and three-dimensional

and true, and

attraction between them. When I watched it back - well,
caring should follow. Like a dog.

- and the

after I'd watched it many times - I realised the most

crucial thing: none of that was necessary. The fact that

FROM:

BENJAMIN COOK TO: RUSSELL T DAVIES

SUNDAY 27

MAY 2007 18:23:35 GMT

Lesley Sharp and Christopher Eccleston were on screen,

at the same time, together - especially late at night,

RE: CHARLIE

HUNNAM'S ARSE

outside a city-centre club - did all the work. You could

lose the sound and still realise what was happening
a woman of roughly the same age on

»Put a man and

between those two. Put a man and a woman of roughly the
you're telling a story. That's a love story.«

screen and

same age on screen and you're telling a story. That's a love
is why we warm to the idea of the Doctor

This, I suppose,

story. (Storytelling is very heterosexual in that sense. But
But that's pictorial, really. That's all

and Rose in love.

that's why gay storytelling is exciting, because the images
because they look right together. If we

about images. It's

are still new.) The choice to put those two characters
reasonably, we'd realise that he's nine

thought about it

together on screen, in a story, is the crucial thing.
old and she's barely out of her teens,

hundred-odd years

Everything else is just detail. And luck. That's what makes
wrong!

and then it's just

you care. The archetypes. They run deep.

Back to basics: the most important thing is honesty.

FROM:

RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 27

MAY 2007 19:01:58 GMT

That's where Tony from Skins -- your favourite - is

interesting, because he's undoubtedly meant to be a

RE:

CHARLIE HUNNAM'S ARSE

Stuart-from-Queer-as-Folk, but he doesn't connect with us

so easily, because there's barely any recognition. Tony isn't That's so true.
How many 'love' lines are there between the
believable. (Perhaps the kids do like Tony, but maybe that's Doctor and
Rose? About six! And yet it's talked about as
wish-fulfilment; they want to be like him, the central spine
of the series. Well, that's a bit
because that's what I wanted, but we didn't disingenuous,

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3 Video-shop worker Steve Baxter (played by Christopher Eccleston)
and really have to try. Man, woman, on screen = love story.
schoolteacher Judith Roach (Lesley Sharp).
Very little work
necessary.

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THE WRITER'S TALE

I hooked onto that visual thing with the transmission



of The Second Coming, because ITV was braced for an absolute storm of protest... which never really came. Lots of mad phone calls, a couple of death threats, but all very normal. Quite apart from the theory that maybe it was

crap and no one was bothered (that doesn't usually stop the

religious hardcore), I think the key was that it didn't disrupt or criticise -- or even use -- the classic religious iconography. No classic pictures. No crucifixes. No angels. That's what people get upset about, when the pictures are played with, especially when the pictures have been there since childhood. If they're that deeply embedded, then they're sacrosanct.

That simple image thing is right at the root of homophobia, too. The fundamental image of life, of family, of childhood, of survival, is man and woman. Every story, every myth, every image reinforces that. Even the images of the real world reinforce that, because statistically heterosexuality is the norm. It's the default. It's

the icon. Man/man or woman/woman disrupts a fundamental childhood image. Homophobia does seem

Steve (Christopher Eccleston) and Judith (Lesley Sharp) in Russell's ITV

to come from some gut instinct that's beyond the drama The Second Coming. ITV/Rex Features

religious or the physical act or whatever. It's primal, and I think that's from the pictures. It's from what we see and hit the atmosphere, and meteorites are the rocks left

what we're shown. That's why, in this gay lark, I stress behind. Damn it, 'meteorites' sounds so much better! I

visibility. Change the law, have education classes, do wrestled with that for a while. I don't normally get so

whatever you want, just be seen. I don't just mean on

directions RE: CHARLIE HUNNAM'S ARSE

say. What's more, and rather annoyingly, I've looked it up
and strictly those are meteoroids, not
meteorites. But which came first: the feeling sour,
or the not

124

Meteoroids only become meteors when
they writing?

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FIVE: LIVE AND LET DIE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

stepping over

debris, Peth at his

TUESDAY

29

MAY

2007

00:12:24

GMT

side, others slowly following. As

RE:

CHARLIE

HUNNAM'S

ARSE

they ascend:

MR

COPPER

One feeds into the other. It drives me mental. I think
the It's rather ironic, but this

is very

much in the Christmas

feeling sour comes first, though equally it comes from the

Spirit, in

keeping with the

script, all those voices at the back of my head saying,
'Is planet below. It's a festival

this a waste of BBC money?' And then an external
trigger of violence! Humans, they

say, only

survive the season,

allows them dominance. That Longford last week
really depending on whether they've

didn't help. Neither did the broadcast of Human Nature
on been good or bad. It's

Saturday, to be honest -- in a really, really selfish way.
I barbaric!

had a whole Sunday of people saying, 'That was
brilliant,' THE DOCTOR

and specifically, 'What a brilliant script. Paul Cornell is
a Yeah, well it's not quite

genius.' Which he is. But I'm thinking, if only you
knew like that. Christmas is

time of peace and actually a
how much of that I wrote! But I stifle myself, so it all
goes thanksgiving and... oh, what am
inwards. It festers. People know that I polish stuff, but I
on about? My Christmases
they think that polishing means adding a gag or
an are always like this!
epigram, not writing half the script. I know it
shouldn't, Towards the top of the first
but it drives me mad. How selfish. But tiny things
like staircase, he's found a
that gang up on
me. deactivated, broken HOST,
sprouting
wires and
cables.

FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK THE DOCTOR (CONT'D)
WEDNESDAY 30 MAY 2007 03:45:29
GMT We've got a Host!

(to
the Host)
RE: CHARLIE HUNNAM'S
ARSE Hello? Information? Anything?

Back in action! Well, eight pages. They're
eminently PETH

They've got
the strength of

cuttable - it's the backstory stuff-- but that's the way to ten
men. If we can get it

afford this, lots of chat. If the page count is too long,
then activated, we can use it to

these pages will be cut, but it's good to write anything
to shift the rubble.

get me over that
hump. MORVIN

robotics! Both of us!

We can do

62. INT. STAIRWELL - NIGHT*

FOON

An ordinary lower-decks stairwell,
in the Milk Market,

We work

though wrecked, broken pipes &
on Sto, it's all robot

back

girders & rubble everywhere; the

staff.

door's pushed open, debris falling

away,

and

THE

DOCTOR

leads

PETH,

THE DOCTOR

RICKSTON,

MR

COPPER,

MORVIN,

FOON

&

See if you can get it

BANNAKAFFALATTA

through.

working.

(moves

on)

THE DOCTOR

Now,

let's have a look...

Careful as you go, now.

Follow me.

He and Peth

carry on up, reach the

landing, look

up: the next

He starts going up, carefully
relatively clear of

staircase is

the top, just before

debris, but at

4 A new Scene 49 - set in the Entertainment Lounge, with a
man the next landing, it's blocked by

tumbling through a shattered window into space - has been added,
so a tangle of girders; the tangle is

125

the Doctor's big speech to Rickston ('I'm the Doctor. I'm s Time Lord.
I'm deep, but with a small-ish gap,

from the planet of Gallifrey in the constellation of Kasterborous...') is
NOW more of a small tunnel, at the centre.

in Scene 61, followed by this, Scene 62, on the Stairwell.

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THE WRITER'S TALE

PETH

It's blocked.

THE DOCTOR

So what do we do?

PETH

We shift it.

THE DOCTOR

That's the attitude!

Rickston! Come on! And you, Mr

Copper - Bannakaffalatta,

come here - look, can I call

you Banna? It's gonna save a

lot of time.

BANNAKAFFALATTA

No! Bannakaffalatta!

THE DOCTOR

All right then,

Bannakaffalatta, look,

there's a gap - see if you

can get through -

BANNAKAFFALATTA

Bannakaffalatta through!

PETH

What's it like?

BANNAKAFFALATTA

Good! Big door!

THE DOCTOR

Can we open the door?

BANNAKAFFALATTA

No! Need help!

THE DOCTOR

Don't worry, I'm good with
doors.

PETH

I'm small enough, I can get
through...

And she heads through the gap, it
creaks:

THE DOCTOR

They all head up, Morvin & Foon
stay with the Host:

Careful.

PETH

No, I'm fine...

FOON

We haven't got a toolkit or

anything.

RICKSTON

Yeah, but how are we gonna get
the fatsos through that gap?

MORVIN

Ohh, we'll do it by hand,

just like the old days.

Remember those old Zed-

grade robots, you'd just

clip the brainstem together.

These things might be posh,

but they're all the same

underneath.

THE DOCTOR

We make the gap bigger. So
start!

As they get to work on the

Staircase 2, clearing metal, CUT

BACK TO Morvin & Foon on staircase

1, clipping the Host's wires

together. But Foon heard Rickston:

FOON

(smiling)

You never give up, do you?

FOON

We're holding them up.

MORVIN

Comes from years of being

nagged.

MORVIN

I don't care. Soon as we're

off this ship, we're going

back home, and we'll be happy

with what we've got. If this

is the high life, you can

stuff it!

CUT TO Bannakaffalatta - he's

climbed through the gap/small

tunnel in the tangle of metal,

reaching -

The next landing & BIG METAL DOOR. He's all smiles, to cheer her up.

But she starts to cry.

The Doctor, Peth, Mr Copper &

Rickston still on the Staircase 2,

MORVIN (CONT'D)

INTERCUT

126

both sides:

Heyyy, come on, sweetheart.

yuli@sha

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LET DIE

CHAPTER FIVE: LIVE AND

FOON (CONT'D)



What's so funny?

MORVIN

Five thousand!

FOON

But we'll never pay that off.

MORVIN

I know! We'll have to work
for 20 years! You mad bloody
woman! How much??

FOON

(starting to smile)

Five thousand.

MORVIN

Oh my Vot!

FOON

You're not cross...?

MORVIN

Does it matter? Look at us!
Who cares about money?! Oh,
you drive me barmy - I don't
half love you, Mrs Van Hoff!
C'mere -

Foon (Debbie Chazen) and Morvin Van Hoff (Clive Rowe).

And he gives her a big hug, both
laughing.

FOON

Foon's It's my fault, though. The
tickets.

MORVIN

We won them, fair and square.1

FOON

I know. But I never told you...
I dialled the competition

CUT TO Staircase 2, Morvin &
laughter echoing up, the Doctor,
Rickston & Mr Copper clearing the
gap:

RICKSTON

What happened, did they find
a doughnut?

side

line five thousand times.

CUT TO the landing on the far

That's five thousand credits,
it's a credit-a-call, we
might as well have paid for
the tickets. I've been hiding
the vone bill for months now.

of the tangle, Peth hauling out a
plank of metal, calling through:

PETH

I can clear it from this
side, mind it doesn't move...

MORVIN

Five thousand credits...?

Putting down the plank, she sees
Bannakaffalatta, behind her,

FOON

sitting on the floor, heaving for

Don't hate me.

breath. Goes to him -

MORVIN

PETH (CONT'D)

You spent five thousand
credits?

Are you all right?

FOON

I'm sorry.

127

And Morvin starts to laugh. Really
laugh.

BANNAKAFFALATTA

Good.

yuli@sha

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THE WRITER'S TALE

PETH

No, you're not, what's wrong,
what is it?

THE DOCTOR (00V)

Everything all right through
there?

But Bannakaffalatta puts a finger to
his lips; sssh.

PETH

(calls back)

- -

Must recharge.

BANNAKAFFALATTA

Can't say.

PETH

Are you hurt?

BANNAKAFFALATTA

Ashamed.

PETH

Of what...?

BANNAKAFFALATTA

Can't say.

PETH

Well, maybe you could start
with buying me a drink first.
But it's different now, you
don't have to hide any more.

BANNAKAFFALATTA

Old fashioned.

PETH

Well, I think it looks... nice.

BANNAKAFFALATTA

He presses a button, his lights

blink, he breathes deep.

PETH

There you go. You just sit
there for a bit.

BANNAKAFFALATTA

Tell no one.

PETH

I promise.

She gets back to work, grabs
another sheet of metal.

THE DOCTOR (00V)

What's going on up there?

PETH

If you tell me, I can help.

BANNAKAFFALATTA

Poor Bannakaffalatta.

And he undoes his shirt.

Underneath, his torso is METAL,
with blinking lights.

PETH

...you're a cyborg!

BANNAKAFFALATTA

Had accident. Long ago.

Secret.

PETH

Oh, I think me and

Bannakaffalatta just got
engaged.

BANNAKAFFALATTA

Yes yes yes!



PETH

No, but everything's changed,
now! Cyborgs have got equal
rights. They passed a law,
back on Sto, you're equal

citizens, you can even get
married.

BANNAKAFFALATTA

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(cheeky)

'Marry you!' Bannakaffalatta makes a play
for 'Peth'.

Marry you!

yuli@si

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CHAPTER FIVE: LIVE AND LET DIE

And he's chuckling away!

KITCHENHAND

No, we're stuck, the doors

CUT TO: have sealed.

63. INT. BRIDGE - NIGHT

MIDSHIPMAN FRAME

Can you force them open?

MIDSHIPMAN FRAME has now stripped

off his jacket, opened his shirt,

KITCHENHAND

has just patched up his bullet

We've tried, they must be

wound, using a first-aid kit. In

jammed or something, we can't

great pain. Then, the weee-oo of

get out - no, wait a minute -

coirans -

Clank! The Kitchenhand and the five

He scrambles to the COMMS PANEL,

survivors turn, look -

wincing.

MIDSHIPMAN FRAME

The handle on the door is turning,

This is the Bridge.

the seal hissing open.

SCENE CONTINUES, INTERCUT WITH:

KITCHENHAND (CONT'D)

It's opening, there's someone

64. INT. KITCHEN CORRIDOR - NIGHT

on the other side!

Same as the Ship's Corridor, only

Door swings open -

with pots and pans in the debris,

the place dotted with PRAC FLAMES.

FIVE HEAVENLY HOST standing there,

A KITCHENHAND - young lad, only 18

impassive.

- is on COMMS. Five other KITCHEN

STAFF in b/g, injured, dazed, but

Kitchenhand - big smile!

surviving.

KITCHENHAND (CONT'D)

KITCHENHAND

Ohh thank Vot for that, we've

...it's Kitchen Number Five here.

got Host! The Host are still

What the hell happened?

working!

MIDSHIPMAN FRAME
Meteoroid collision. How many of
you are there?

Now stay on the Bridge, Kitchen
corridor remains 00V:

KITCHENHAND

Six of us. Just about. Are

we the only ones left alive,

sir?

MIDSHIPMAN FRAME

That's brilliant, tell them

to clear a path to the Bridge.

(silence)

MIDSHIPMAN FRAME
No, there's more on Deck 22,
we've got... Wait a minute.

Yeah? Did you get that?
Kitchen Five, report. Hello,
Kitchen Five?

If I can cycle the scanner
inwards...

And then, suddenly, 00V: screaming!

Blood-curdling.

He presses buttons. On screen,
GRAPHICS: a grid-layout of the
Titanic, with tiny blips dotted
about.

MIDSHIPMAN FRAME (CONT'D)
Kitchen Five, what's
happening? Kitchen Five?!
Report!

MIDSHIPMAN FRAME (CONT'D)
Life signs! I can see you,
Kitchen Five, six of you!
There's about... 50 people,
spread throughout the ship.

KITCHENHAND
(screams)
It's the Host! It's the Ho-

And then he screams too -

50 survivors! Listen,
everyone's gonna head for the
Bridge, can you get out?

Comms are abruptly cut off.
Silence.

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THE WRITER'S TALE

Midshipman Frame looks back at the _____ but one of them said it
was

scanner. _____ the Host, it's something to
do with the Host -

GRAPHICS: Only four blips of light

remaining _____ in _____ Kitchen _____ Five.

Which

CUT TO:

then go out, one by one.

67. INT. STAIRWELL - NIGHT

Midshipman Frame scared, now,

looking as -

horror

THE DOCTOR turns round in

as -

GRAPHICS: blips of light going out

all over the ship.

MORVIN

It's working!

And the HOST jerks awake!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 30 MAY 2007 23:45:39 GMT

And grabs Morvin by the neck,

throttling him!

FOON screaming, hitting the

Host,

_____ as the Doctor runs down -

THE DOCTOR

_____ Turn it off, turn it off!

FOON

Let him go, let him go!

Morvin choking, the Doctor

THE DOCTOR & RICKSTON on the	sonicking the Host's
hand, but -	
Staircase 2 side of the tangle as	
MR COPPER heads through the widened	THE
DOCTOR	
gap, but the COMMS gives a weeee-ooo.	Won't work - maximum
The COMMS PANEL is back down on the	deadlock -
first landing, the Doctor goes down;	
MORVIN, FOON & the deactivated HOST	And with a gaaaah!, he
prises the	
on Staircase 1 below.	Host's hand off - Morvin falls
	back -
MORVIN	
Almost done!	FX (PRAC?) SPARKS on the
Host's	
	body - still broken, trailing wires
THE DOCTOR	- juddering and jerking, it
tries	
Keep going.	to stand -
(on comms)	
Mr Frame, how's things?	HOST
	Information: kill
SCENE CONTINUES, INTERCUT WITH:	- information: kill -
	information: kill -
66. EXT. BRIDGE - NIGHT	
	THE DOCTOR
MIDSHIPMAN FRAME on COMMS, urgent.	Go, quickly, get
upstairs -	
MIDSHIPMAN FRAME	- said, shoving Morvin &
Foon up	
Doctor, I've got about 50	the stairs -
life signs over the ship, or	
I did have, they're all going	- top of Staircase 2, RICKSTON
out, one by one -	looking down -
THE DOCTOR	RICKSTON
What is it, vacuum breach?	What the hell's going on?

MIDSHIPMAN
DOCTOR

FRAM

THE

No, the oxygen's holding -

Get them through!

yuli

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CHAPTER FIVE: LIVE AND LET

DIE

RICKSTON

No chance!

- and he dives through the gap -

The Doctor backing up Staircase 1

as the Host reaches up, pulls off

its Halo - throws it -

FX: the Doctor ducks as the Halo

misses, ricochets off the walls,

SPARKS flying - though it then spins

off and away -

THE

DOCTOR



Ohh, out of weapons, now?

The Host lashes out with its metal
hand, karate-style -

PRAC FX: banister splinters into
pieces -

The Doctor belts up to the first
landing, onto COMMS -

THE DOCTOR (CONT'D)

Midshipman, it's the Host,
they've gone berserk, are you
safe up there?

CUT TO:

68. INT. BRIDGE - NIGHT

MIDSHIPMAN FRAME leaves the comms,
goes to the door - but ahhhh!, he's
racked with pain, sinks to his
knees -

Van Hoff.

The Doctor attempts to dislodge Morvin

From the floor, he looks round -

There's a plain, narrow metal
corridor leading to the Bridge -
and THREE HOST are walking calmly
towards him -

Mr Copper holds up the tangle,
which is creaking ominously, PRAC

FX DUST & RUBBLE trickling down
from the roof -

CUT TO:

CUT TO THE DOCTOR, now backing up
Staircase 2, MORVIN behind him at
the tangle, the HOST spasming and
advancing -

69. INT. STAIRWELL - NIGHT

On the second landing, PETH and MR
COPPER are pulling FOON, squealing,
through the gap - BANNAKAFFALATTA
still helpless, RICKSTON just
standing back -

THE DOCTOR
Morvin! Get through!

all fast, panicky -
CUT TO:

70. INT. BRIDGE - NIGHT

PETH

Come on! You can do it - !

MIDSHIPMAN FRAME, in agony, throws
himself at a lever in the wall,
pulls it

MR COPPER It's
gonna collapse -

The metal doors schwups! across,

The metal door schwups! across,

yuliQ

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THE WRITER'S TALE

cutting off THE THREE HOST -

- Mr Copper holding on -

But clang! - a GOLDEN HAND stops
the door from closing -

MR COPPER -
can't hold it - !

CUT TO:

THE DOCTOR

Let it go - !

71. INT. STAIRWELL - NIGHT

All throw themselves back -

THE DOCTOR still backing away -

The Host is in the gap/tunnel, its

FX (PRAC) SPARKS from THE HOST,
still lurching upwards -

GOLD HAND reaching out -

PRAC FX: huge chunk of GIRDER slams

down through the centre of the

THE DOCTOR
Explain your instructions! I
demand information! Tell me
why!

gap/tunnel - smashing the HOST'S
HEAD into pieces!

CUT TO:

HOST

Information: no witnesses.

72. INT. BRIDGE - NIGHT

THE DOCTOR

MIDSHIPMAN FRAME heaves at the
lever, all the way down -

Says who? Tell me! Who did
this to the Titanic?

The METAL DOOR closes, cutting off
a HOST'S FINGERS -

The Host swipes again, metal pipes
go flying -

The fingers clang onto the floor.

Morvin's just trying to struggle
through the gap - the Doctor backs
up to him -

Midshipman Frame heaving for
breath, recovering. Then he hauls
himself round, to look:

THE DOCTOR (CONT'D)

Mr Van Hoff, we've only just
met but you'll have to excuse
me -

And he gives Morvin's arse a good
shove -

- Morvin is shoved through to the
other side -

PETH

Doctor, come on! Get through!

THE DOCTOR

Information override, you
will tell me the point of
origin of your command
structure.

HOST

Information: Level 31.

THE DOCTOR

Thank you!

And he dives through the gap -

The door has a porthole. Now filled
with an impassive, unmoving HOST'S
FACE. Staring at him.

An ENGINEER is driving up in a
small FORKLIFT TRUCK, which has
three deactivated HOST stacked up
on its scoop, horizontally, like

132

Peth & Morvin pulling him through

dummies. Engineer brakes, gets out:

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CHAPTER FIVE: LIVE AND LET DIE

ENGINEER

That's four of them
RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

THURSDAY 31 MAY 2007

12:31:56 GMT

now, four of them on

the blink.

RE: CHARLIE HUNNAM'S

The forklift's eventual fate is horribly
expensive, so that's a worry. It might
get cut.

ARSE

that? I

It's a computer game! Did I know

Oh! Forgot to tell you - looking up
Adams'

must have heard about Douglas

the real Titanic online today, what did I
didn't it

Starship Titanic before now, so why

find? A computer game, released in 1998,
say that

ring any bells? Couldn't you

called - wait for it - Starship Titanic! By
give it

it's a 'homage'? Maybe not. Or

Douglas Adams! I got straight onto BBC
World's

a subtitle? Starship Titanic: At

Editorial Policy to see if we're all right

End... ? Definitely not.

copyright-wise. If we're not... oh, damn!
reporting that

You're right, The Sun is

I must have heard of it, and yet this feels

Doctor Who is ending after 2008. How

brand new. I got the title Starship Titanic
paper's

that corresponds with the same

off of Peter McKinstry's design sketch for
halfway

reports that David is leaving

the 4.X vessel. I thought, ooh, nice title.
What

through Series Four, I don't know.

The funny thing is, you can't copyright
for the

does The Sun think will happen

titles. I could call 4.X Oklahoma! if I
different

second half of Series Four? A

wanted to, though that would be odd. I've

guest presenter will play the

Doctor each

suggested Voyage of the Damned instead.
Copyright

Strangely, this does have one benefit: we
in advance

always end Episode 13 with the graphic
to appear in

'DOCTOR WHO WILL RETURN
way that you

AT CHRISTMAS IN...', plus the title,
interest to

and the word 'Starship' would have given
away that it's not the real Titanic crashing
through the TARDIS at the end of 3.13.
the BBC

The new title might help... if the secret
while, but

isn't blown by then anyway.
will we

Talking of secrets blown, tomorrow's
Couldn't a

Sun is running our plan to take Doctor
episodes

Who off air after 2008. Bollocks! God
still in

knows how they got hold of that. Their
show just keep

contacts are good. With any luck, no one
for Doctor

will believe them - or we'll be facing a
media storm. It's a nightmare. It's way too

soon for this information to be released.
TO: BENJAMIN COOK

Peter Fincham is now talking about
18:42:10 GMT

overruling Jane Tranter, and doing only

week? (Hey, there's an idea!

Benjamin Cook!) If you know

that a story like this is going

the tabloids, isn't there any

can spike it? Isn't it in The Sun's

keep you guys on side?

As things stand, what is the plan for
2009 and beyond? You talk of

taking the show off air for a

how long is a while? How long

be waiting for a Series Five?

new production team prep their

while you and the current team are

production? Why can't the

going? Wouldn't that be safer

Who's long-term future?

FROM: RUSSELL T DAVIES

THURSDAY 31 MAY 2007



Time to go . . . David

Doctor Who to get axe in 2008

EXCLUSIVE
by GORDON SMART
Deputy Showbiz Editor

HIT show Doctor Who will be **EXTERMINATED** next year – after the fourth series.

Boss Russell T. Davies has decided to axe the BBC1 sci-fi drama and concentrate on other projects.

He and senior staff have hatched a plot to hand in a group resignation in summer 2008.

A source said: "The heavy workload – nine months of 16-hour days every year – has started to take its toll.

"It was decided the best thing for the show was go out at the top next year."

Davies was behind the relaunch of Doctor Who in 2005 – 16 years after it was originally axed.

The series, starring David Tennant as the Time Lord, is watched by eight million every Saturday.

● **EX** Doctor Who star Billie Piper, 24, is due to get her divorce decree nisi from DJ Chris Evans, 41, at the High Court today.

RE: CHARLIE HUNNAM'S

one Special for Christmas 2008, then
getting a whole new team in place for a
full series in 2009, or something. Good
press. No

luck to 'em. I'll be gone.
print

All things considered, it's not been a
them, so

ARSE

The BBC is powerless with the

one can control the papers, they'll

what they want, and we need

133

great day.
simply

threatening to withhold or punish

yuli@sh

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David Tennant relaxes between takes on set in the Titanic Ballroom.

*Doctor Who is hardly Hutton! This is fiction! I don't give
films. If anything, the*

Harry Potter books and Star Wars

.....5 The Hutton Inquiry
was a 2003-2004 judicial inquiry, chaired by Lord
Hutton, into the circumstances surrounding the death of Dr David Kelly,an employee of the Ministry of
Defence, in July 2003. Kelly had been
named as the source of quotes used by BBC journalist Andrew Gilligan,
..... forming the basis of
media reports that Tony Blair's Labour governmenthad knowingly 'sexed up' a dossier on Iraq and weapons of
mass
destruction. The inquiry cleared the government of wrongdoing, but theBBC was strongly criticised, leading

to the resignation of both the
Chairman and the Director-General of the BBC.

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CHAPTER FIVE: LIVE

AND LET DIE

we did things, and find new ways for themselves.
While MORVIN

Don't have any, then.

I'm sure that we'll all be around to help and support the
newcomers, they'd be better off packing up our stuff and But Rickston is
starving, joins
throwing our boxes into the street. New show! New them - Peth
takes charge -

team! New start! The most complicated advice that
needs PETH

to be passed on is nothing to do with the drama; it's to do All right, that's
my job,

with negotiating the BBC. Publicity, funding, share it out,
careful with the

water, we might need
that...

merchandising, BBC Wales overheads, all those
complicated areas. (Julie's speciality!) You can't really see All except the
Doctor gather round

that in action, but it can be explained over 57 coffees. But the trolley, settle,
eating, a

moment's rest. The Doctor
goes to

Doctor Who can run and run. Definitely. If it's managed

the COMMS; a distance
away, back by

this carefully. One day, of course, something will go the door, so this
can be sotto:

wrong by accident, and people will look elsewhere, and

THE DOCTOR

some mean BBC Controller will take it off air... but only
for it to come back blazing a few years later. That, now, Mr Frame?
Still there?

is the definition of Doctor Who. It's the show that comes

SCENE CONTINUES,

INTERCUT WITH:

back. To the extent that we're building this Glorious
 Return into the 2010 schedules ourselves. It's not quite 74. INT. BRIDGE -
 NIGHT
 like any other show -- which has always been Doctor
 INTERCUT WITH SHIP'S
 CORRIDOR 12.
Who's outstanding feature, don't you think?
 MIDSHIPMAN FRAME back
 on COMMS.
 FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
 FRIDAY 1 JUNE 2007 02:40:52
 GMT MIDSHIPMAN FRAME
 Yes, sir. But I've got Host
 RE: CHARLIE HUNNAM'S ARSE outside, I've
 sealed the door.
 Only a few new pages today, mostly chat, but it feels THE
 DOCTOR
 okay. I've sat here for ages, reworking stuff. For instance, I Someone's
 reprogrammed them
 cut Mr Copper's revelation, in his first scene, about the to kill the
 survivors, why
 would anyone do that?
 origin of his degree in Earthonomics, and put it in these
 new pages... MIDSHIPMAN
 FRAME
 That's not the only
 problem,
 73. INT. SHIP CORRIDOR 12 - NIGHT Doctor. I had to
 use a maximum
 deadlock on the door.
 Which
 Corridor as others: wrecked, means... No one can
 get in. I'm
 rubble, PRAC FLAMES here and sealed off. Even if
 you find a
 there. RICKSTON, MORVIN & FOON, way of rebooting
 the engines,
 BANNAKAFFALATTA (now recovered), MR you can't get

to the Bridge.

COPPER then THE DOCTOR & PETH hurry
through a BIG METAL DOOR, and the
DOCTOR

Doctor sonics it shut.
problem

31?

Foon has spotted a shattered metal
hostess-style-trolley -
FRAME

FOON
Morvin, look! Food!
GRAPHICS

the

RICKSTON
Both study it.

Oh great, someone's happy.

(CONT'D)

THE

Okay. Right. Fine! One

at a time. What's on Level

MIDSHIPMAN

Nothing, just storage...

He brings up the TITANIC

GRID, which also pops up on

Doctor's comms panel.

MIDSHIPMAN FRAME

That's Host Containment,

that's where we keep the
robots.

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THE WRITER'S TALE

THE DOCTOR

But what's that...?

On LEVEL 31 GRAPHIC, a small
rectangle of absolute black.

THE DOCTOR (CONT'D)

D'you see? That panel of
black, it's registering...
nothing. No power, no light,
no heat.

MIDSHIPMAN FRAME

Never seen it before.

THE DOCTOR

Completely shielded. What's
down there...?

MIDSHIPMAN FRAME

I'll try modulating the
scanner.

THE DOCTOR

Good man. Let me know if you
find anything.

Hanging up, as Mr Copper brings the
Doctor some food.

MR COPPER

THE DOCTOR

Thank you.

They both hunker down, to eat.

MR COPPER

I was thinking, Doctor... If
you could boost the signal
on that radio thing, you
could send a signal down to
the planet below. They could
help. Send up a rocket or
something.

THE DOCTOR

They haven't got spaceships.

MR COPPER

No, I've read about it,
they've got shuffles. Space
shuffles.

- -

This degree in Earthonomics,
Where's it from?

MR COPPER

...honestly?

THE DOCTOR

Go on.

Keeps the energy up!

THE DOCTOR

No, I'm fine, you have it.

MR COPPER

You might be a Time King from
Gallilee or whatever, but a
man needs food in his belly.

MR COPPER

Mrs Golightly's Happy
Travelling University and
Hotel.

THE DOCTOR

She sounds marvellous.

MR COPPER

Oh she is! That degree cost me

Mr Copper tells the truth about his 'qualifications'. five credits and a
night I'll

never forget.

(more miserable)

But I lied, Doctor. Pretended
I was an expert, forged my way
onto the ship. I'd spent my
whole life on Sto. Travelling
salesman, selling this and
that, just junk and tat.
I reached retirement with
nothing to show for myself.
All those years on one planet,



and Earth sounded so... exotic.

THE DOCTOR

S'pose it is. In its own
little way.

MR COPPER

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You seem to know it well.

yuli@sha

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CHAPTER FIVE:

LIVE AND LET DIE

THE DOCTOR

Yeah. I was sort of... few
years ago, I was sort
of made, well... sort of
homeless, and... There was the
Earth.

Pause.

MR COPPER

Thing is. If we survive this -

THE DOCTOR

When!

MR COPPER

When we survive this! But
there'll be police, and

investigations and things...
Copper's credit card.

not going to come out of
very well.

props that you might use later,

THE DOCTOR

Not exactly a master
the forklift; it's easy to cut them

criminal.
existence sort of seeds them

potential. Also, I added

MR COPPER

The minimum penalty for
between the Doctor and Mr Copper

spacelane fraud is ten years
not getting enough Peth and

in jail. I'm an old man,
two-handers.

Doctor. Ten years!

targets today: to get the

Whunk! A blow to the metal door,
Page 23 - done! - and to reduce

from the other side -
50 pages. I got to 48. But

Instant panic!
Monday. IN TWO DAYS'

James Strong -- needs to start

THE DOCTOR

hell this weekend.

We've got Host! Move!

Everyone, hup, come on!

DAVIES TO: BENJAMIN COOK

I'm A draft design for Mr
it

card. It's handy to place

like the credit card, like

if I don't use them, but their

and I start to play with their

Peth to the chat

in Scene 74, because we're

there are rather too many

I set myself two new

meteoroids hitting by

the whole script down from

preproduction starts on

TIME! The director - it's

work. I have to work like

FROM: RUSSELL T

- and they're all up and on their
02:24:48 GMT

feet, moving, hopping and hauling
themselves over debris -

ARSE

PRAC FX: whunk! the metal door

I've been building up to
buckles -

days. Christ, that's tiring.
exhausting.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

#3 - NIGHT

SATURDAY 2 JUNE 2007 02:35:42 GMT

RE: CHARLIE HUNNAM'S ARSE
corridors, wrecked. The

PETH, MR

MORVIN, FOON &

Just rewrites today. A thousand fiddles on a
thousand BANNAKAFFALATTA hurry over debris -

lines. Every day, when I reopen the file, I start right on behind them, the
echo of the whunk!

Page 1 and go through it all again. I never go straight to They reach a BIG
DOOR & ARCHWAY,

where I left off last night. I went back to that scene on the Doctor sonics
the panel, the

137

SUNDAY 3 JUNE 2007

RE: CHARLIE HUNNAM'S

More! Lots! About 11 pages!

this Canyon sequence for

Writing action sequences is

75. INT. SHIP CORRIDOR

As other

little gang of THE DOCTOR,

COPPER, RICKSTON,

door slides back -

Earth, in the city street, and gave Mr Copper a credit

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THE WRITER'S TALE

CUT TO:

76. INT. CANYON - NIGHT

Door slides back, THE DOCTOR stops

dead - !



FX: it's a huge Death Star-style
CANYON, except the walls aren't
smooth, they're all jagged metal,

where many floors have fallen
through as a result of the
collision.

THE DOCTOR, PETH, MR COPPER,
RICKSTON, MORVIN, FOON &
BANNAKAFFALATTA are safe on a wide,
ripped-edge LEDGE, in front of the
DOOR ARCHWAY. And in front of that:

FX: THE STRUT. (In fact, a BRIDGE
- only called the Strut here to
differentiate it from the Ship's
Bridge.) Like a huge, long, thick,
horizontal piece of metal has fallen,
and stuck, lodging across the gap,
from their ARCHWAY to an identical
ARCHWAY, on the opposite side.

The Strut is jagged & broken, about
four feet wide, six feet deep;

like a tree across a river. (NB, 'Is that the only way across?')

STRUT is PRAC BUILD in most shots,
its surroundings seen in FX shots;
for non-FX shots, the Canyon walls
around it could be a pitch-black
void...?)

RICKSTON

You're going last, mate.

THE DOCTOR

It's nitrofine metal. Should
be stronger than it looks.

RICKSTON

Is that the only way across...?

THE DOCTOR

Yeah, but on the other hand:
it is a way across.

MORVIN

All the same, Rickston's got
a point, me and Foon should
go la-

PETH

What's that, the engines?

Looking down: FX: at the bottom of
the drop, half a mile down: a huge
glowing ball, a CORE OF ENERGY,
slowly rotating.

THE DOCTOR

Nuclear Storm Drive. It's
already slowing down. Soon as
it stops, the Titanic falls.

MORVIN

But that thing, it's never
gonna take our weight.

- no warning - the floor of the
ledge beneath Morvin simply
crumbles away under his feet, and
he drops like a stone -

FX: MORVIN falls down into the
canyon, towards the glowing Core,
screaming!

FOON

Morvin! Morvin!!

She drops to her knees, screaming
over the edge - others shocked,
stepping away from the edge - Peth

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CHAPTER FIVE: LIVE AND LET DIE

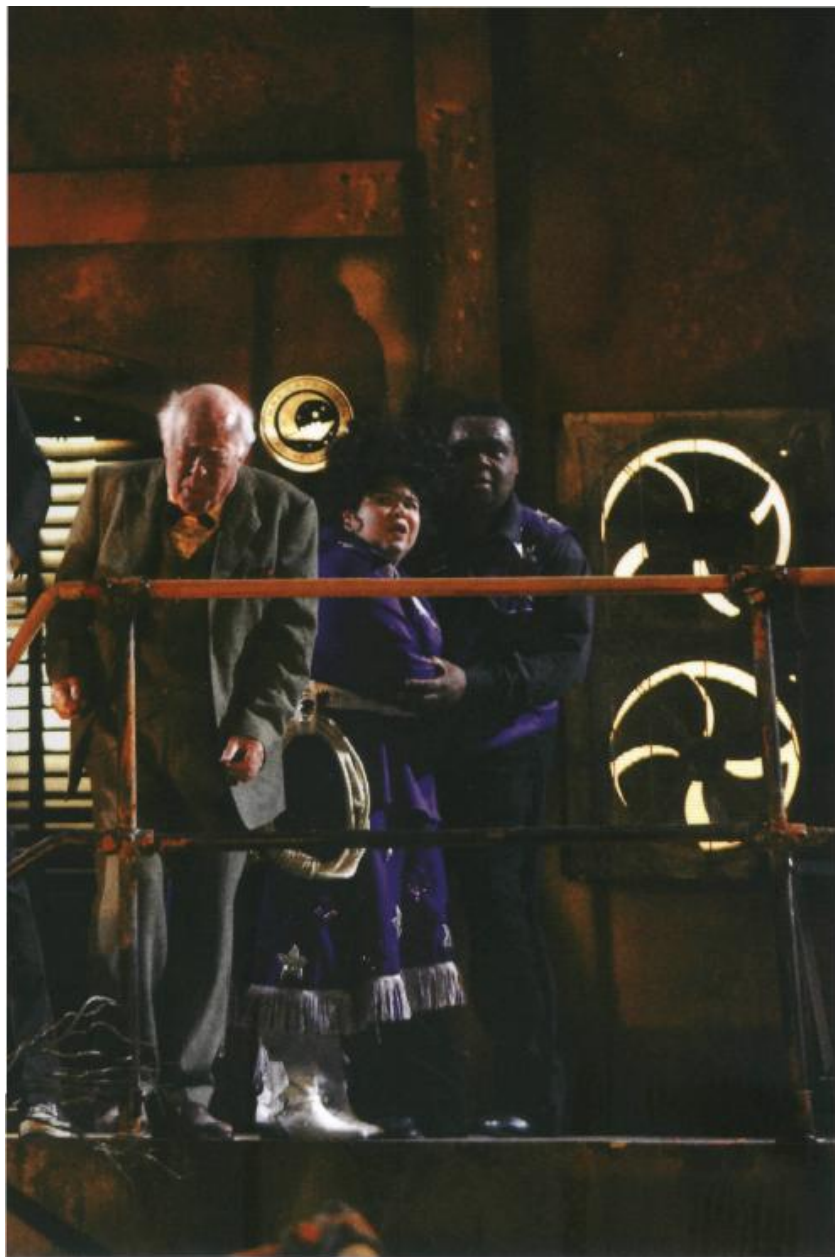
louder whunks!

BANNAKAFFALATTA

Host coming!

MR COPPER

Doctor, I rather think those



things have got our scent.

RICKSTON

Well, I'm not waiting -

And he starts across the Bridge -
scrambling -

THE DOCTOR

Be careful - ! Take it slowly!

A few feet across, the Bridge
shudders, creaks, Rickston stops,
drops to all-fours, terrified -

FX: HIGH SHOT, RICKSTON frozen on
the STRUT, the CORE below.

RICKSTON

Oh my Vot, ohh my Vot...

THE DOCTOR

You're okay - Peth -

Meaning, look after Foon, the
Doctor standing to call across -

THE DOCTOR (CONT'D)

grabbing Foon, holding her, the
Doctor also going to Foon -

Step at a time. Come on. You
can do it.

RICKSTON

Rickston stands. Wobbles. Balances.

I told you!

A step at a time...

MR COPPER

Shut up, just shut up, shut
up!

In the Archway, louder crashes from
the corridor beyond -

MR COPPER

They're getting closer.

FOON

Bring him back! Can't you
bring him back? Doctor, bring
him back!

THE DOCTOR

I've got to seal us off...

THE DOCTOR

He sonics the door, it slides shut.

I can't, I'm sorry, I can't -

MR COPPER

FOON

Leaving us trapped, wouldn't

You promised me!

you say?

THE DOCTOR

THE DOCTOR

I know, I'm sorry, I'm sorry...

Never say trapped. Just...

inconveniently circumstanced.

And he's just hugging her now, as

she sobs.

CUT TO Rickston. Careful steps over

the uneven surface...

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Behind them, from the corridor,

yuli@sha

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THE WRITER'S TALE

His foot slips, dislodging METAL
SLATES -

FX: WIDE SHOT, Rickston all-fours,
SLATES falling down...

RICKSTON

I'm
okay...

okay,

I'm



CUT TO Foon & Peth, on the floor of
the Archway.

FOON

He might be all right, maybe
there's a gravity shield down
there, I don't know, it might
have cushioned him, he might
be unconscious, or...

PETH

I'm sorry, Foon. Look at me.

(Foon does so)

He's gone.

FOON

What am I gonna do without him?

And she hugs Peth, crying.

CUT TO Rickston - stands, deep
breath, and he suddenly runs the
last length -

Rickston Slade (Gray O'Brien) makes his way across the Strut.

- reaching the OPPOSITE ARCHWAY,
hugs the wall. (It has a similar
surrounding ledge; its door
closed.)

MR COPPER

They've found us!

RICKSTON

Yes! Oh yes! Who's good?!

THE DOCTOR

Peth, get across, right now -

MR COPPER

Luck of the devil.

PETH

What about you?

THE DOCTOR

Bannakaffalatta, you go next.

THE DOCTOR

Just do it, go on!

BANNAKAFFALATTA

Bannakaffalatta small!

And he scampers across the Bridge...

The whunks! get louder, PRAC

BUCKLING of the metal -

THE DOCTOR

THE DOCTOR (CONT'D)

Slowly!

Mr Copper. I don't think we
can wait, after you.

FX: WIDE SHOT, BANNAKAFFALATTA now
edging slowly across...

MR COPPER

You're more important than me -

PRAC FX - whunk! - the Archway door
behind them buckles -

THE DOCTOR

Never mind the etiquette, go!

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yuli

CHAPTER FIVE: LIVE AND LET DIE

And Mr Copper starts across...

THE DOCTOR

Oy. Don't get spiky with me.

FX: WIDE SHOT, Bannakaffalatta
halfway over, Peth following, then

Just keep going!

Mr Copper, all slow, slipping,
stopping, holding on...

FX: WIDE SHOT, Bannakaffalatta,
then Peth, then Mr Copper, then
the Doctor, all edging across the

The Doctor kneels by Foon, whunks!
in b/g...

creaking Strut -

CUT TO Foon, shuffling back into the

THE DOCTOR (CONT'D)

corner of the Archway, curling into

Foon, you've got to get
across.

a ball, crying, the whunks! above
her.

FOON

CAMERA SHAKE, the Strut jolts! -

What for? What am I going to
do without him?

they drop to all fours -

PETH

THE DOCTOR

It's gonna fall - !

Just think, what would he
want? He'd want you safe,
wouldn't he?

THE DOCTOR

No, it's just settling. Keep
going.

FOON

He doesn't want anything,
he's dead!

Peth gets to her feet, continues
taking careful steps...

CUT TO Rickston, in the opposite

Archway, yelling across -

CUT TO the Doctor, edging along on
all fours, and then...

RICKSTON

Doctor! I can't open the
door! It's locked, we need
that... whirring sort of key
thing -

THE DOCTOR

I can't leave her!

RICKSTON

You'll get us all killed if
we can't get out!

The Doctor trapped - argh! -
whunk!, whunk!, whunk! -

THE DOCTOR

Mrs Van Hoff. I'm coming back
for you. All right?

She doesn't even look at him, just
crying.

And he's got no choice, he starts
across the Strut...

Bannakaffalatta, just over halfway,
calls back:

BANNAKAFFALATTA

Too many people!

He stops. Stands. Looking around.
Because...

The whunks have stopped.

Ominous silence. Hushed:

PETH

...they've stopped.

BANNAKAFFALATTA

Gone away.

THE DOCTOR

But why would they give up...?

RICKSTON

Never mind that, keep going!

THE DOCTOR

But where've they gone?

MR COPPER

Ohh, I'm afraid we've
forgotten the traditions of

Christmas. That angels have
wings.

And he's looking up... The others

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look up, in dread...

yuli@sha

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THE WRITER'S TALE

FX: WIDE SHOT, as FOUR FLYING HOST CUT TO Rickston, cowering back in
descend upright from above, around his Archway -

the Strut, METAL WINGS UNFURLED,

glorious. Arms locked in prayer CUT TO Foon, curled up but
positions. watching, crying, in her Archway -

FX: CU one HOST descending, serene FX: Bannakaffalatta swings, hits a
and deadly. Halo, sends it flying -

FX: WIDE SHOT, the FOUR HOST now FX: the Doctor misses, a Halo
stopping mid-air, suspended, slices across his arm - rips the
forming a circle a good few feet sleeve (PRAC SQUIB?), wounds him
- aaah! -

above the Strut.

FX: Mr Copper on his knees, lashes

THE DOCTOR

out - misses, a Halo slices across

Listen to me. Information

his shoulder (PRAC SQUIB?) -

override! Examine your
primary function, to help,
you're supposed to help the
passengers, so help us, now.

INTERCUT all this with CU Host,
staring down, impassive -

CU Peth, swinging, but desperate -

HOST

Information: kill.

PETH

I can't...

And it reaches up to its Halo...

But Bannakaffalatta throws down his
stick -

THE DOCTOR

Arm yourself! All of you!

BANNAKAFFALATTA

He rips a stick of metal out of the Bannakaffalatta stop!

Strut's loose floor -

- rips open his shirt, metal torso -

Peth does the same - and Mr Copper,

and Bannakaffalatta -

BANNAKAFFALATTA (CONT'D)

Bannakaffalatta proud!

CU HOST, it throws its Halo -

- he stabs his buttons - his lights

FX: WIDE SHOT, all FOUR HOST throw flash like crazy -

HALOES - the Haloes swoop and glide

PETH

through the air, deadly frisbees -

(realising)

FX: (presuming flying Haloes are

No, don't - !

FX?), the Doctor swings his stick

BANNAKAFFALATTA

like a bat, SPARKS FLY as he hits a

Bannakaffalatta cyborg!

Halo, sends it zinging away -

And with a whirr of power -

FX: PETH swings, hits a Halo, spins

Bannakaffalatta stands proud -

round to hit a second -

FX: a pulse of energy - a blue

FX: Mr Copper swings, misses, has

circular ripple - blasts out of

to fall to the side to avoid the

Bannakaffalatta's body -

Halo, which whizzes past -

FX: WIDE SHOT; the blue circle

FX: WIDE SHOT, the Haloes not

ripples out from Bannakaffalatta,

stopping, programmed to keep

across the Canyon, over the Host -

attacking, swooping up and around

the canyon to attack again -

CU Host - PRAC SPARKS, it jerks,
shudders, malfunctioning -

CU Doctor, swinging, hitting -

FX: WIDE SHOT, Host & Haloes

CU Peth,

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swinging, hitting -

deactivated, drop like stones -

yuli@sha

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'Bannakaffalatta stop! Bannakaffalatta proud! Bannakaffalatta cyborg!' Urn... Bannakaffalatta dead.

	FX:	HIGH	SHOT,	Host	&
Haloes				BANNAKAFFALATTA	
	tumbling	down		into	the
Core.			Too late.		
	But	back		on	the
Strut,				PETH	
	Bannakaffalatta's	now		lying	on
the			No, but you've got to buy me		
	floor.	Dying.		Peth	scrambles
over			that drink, remember?		
	to him, the Doctor also scrambling				
	across,	Mr		Copper	behind
them.				BANNAKAFFALATTA	
					Pretty
girl.					
	THE DOCTOR				
					He

smiles.

Electromagnetic pulse.

Knocked out the robotics,

Closes

his eyes.

Bannakaffalatta, that was

brilliant.

And

Bannakaffalatta dies.

PETH

Silence.

All looking down. Peth

But he used all his power.

crying

a little, pulls his shirt

across

the metal, out of respect.

BANNAKAFFALATTA

...did good...?

Then Mr

Copper steps forward

- still

stepping carefully on the

PETH

Strut

- gently reaches down to

You

saved

our

lives.

Bannakaffalatta's torso. He starts

to

unclip a metal baton from the

BANNAKAFFALATTA

main

panel.

Bannakaffalatta happy.

COPPER

PETH

I'm

sorry, forgive me, but...

We can recharge you, we can

get

you

to

a

power

point,

all

PETH

we

need

to

do

is

plug

you

in.

What are you doing?



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DOCTOR WHO THE WRITER'S TALE



MR COPPER

He'd want us to use it.

PETH

Leave him alone.

MR COPPER

No, but it's the EMP
transmitter. I used to sell
these things, they'd always
give me a bed for the night,

in the Cyborg Caravans.

Pulls it free; the baton is a bit
like a gun.

'Peth' comforts Foon after Morvin falls to his death.

MR COPPER (CONT'D)

If we can recharge this,
we can use it against the
rest of the Host. A weapon!
Bannakaffalatta might have
saved us all.

RICKSTON

D'you think? Try telling him
that.

THE DOCTOR

Good! Right. You've been
ordered to kill the
survivors, yeah?

HOST

Information: correct.

THE DOCTOR

He's looking up -

Why?

FX: ANOTHER HOST is descending.

HOST

Mr Copper & Peth frantic, with the
baton, clicking buttons -

Information: no witnesses.

THE DOCTOR

But this ship's gonna fall on
the Earth and kill everyone,

There's no power, it's dead -

and the Human Race has got
nothing to do with the

PETH

Titanic, so that contravenes

It's gotta have emergency!

your orders, yeah?

RICKSTON

HOST

Doctor! Give me that key!

Information: incorrect.

Throw it! Doctor, throw it
to me!

THE DOCTOR

FX: the HOST descends to stand on
the Strut, between the Doctor and
the original Archway.

But... why d' you want to
destroy the Earth...?

HOST

The Doctor faces it, Peth & Mr
Copper cowering behind him.

Information: it is part of
the plan.

THE DOCTOR

THE DOCTOR

No! But! Hold on! Override!
Loophole! Security Protocol...

What plan?

HOST

ten! Urn, 666? Uhh, 21? 45678?

I don't know, 42? Oh! One!

Information: you have only
four questions under Protocol

The Host, reaching for its Halo,
stops, lowers its arm.

One, these four questions
have been used -

HOST

THE DOCTOR

Information: state request.

Well you could've warned me!

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CHAPTER FIVE:

LIVE AND LET DIE

HOST

DAY

Information: now you will die.

And it reaches up...

CALLISTO at

Peth & Mr Copper scrabble back, the
50, bit of

Doctor picks up another stick of
waxy black

metal, readies himself...

The Host unclips its Halo...

Cruiseliners,

Holds it in front, ready to throw...

know,

When a loop of rope goes over its
head, around its chest -

Foon, standing behind it - and
she's been in her cowgirl costume,
ding!

all this time - has used the lasso
from her belt, the other end
replays, and

wrapped tight around her wrist.

FOON

TO:

You're coming with me.

And she jumps -

- NIGHT

7. INT. LUXURY OFFICE -

An advert, horizontal lines
visible, seen on a TV screen.
Smart, posh office, MAX

his desk, to CAMERA -

a showman, gold tooth,
moustache .

MAX

Max Callisto

the fastest, the furthest,
the best. And I should

cos -

(big smile, CU)

My name's Max !

FX : his gold tooth goes

Screen blips, footage

PULL OUT TO REVEAL:

8. INT. CORRIDOR OUTSIDE

ENTERTAINMENT LOUNGE

The Host is yanked with her - !
looped on

watching

FX: Foon and Host tumble down,
he's

down, down, into the Core.
He's

Silence. Peth upset, crying, Mr

Copper hugs her.
to

the Archway floor, exhausted.

Hold, on the Doctor, looking down.

Hold and hold.

Then, grim:

THE DOCTOR
- my name's Max!

No more.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 4 JUNE 2007 02:14:51 GMT

RE: CHARLIE HUNNAM'S ARSE

Here's more. Not as many pages as I'd hoped. But I went

back and seeded in Mr Maxitane -- now called Max

Callisto - throughout. No longer sat in his posh roped-

Pulling out, Max Callisto

a wall-screen. THE DOCTOR

as he adjusts his bow-tie;

back in his dinner suit.

ready, he walks through -

Rickston sinks
CUT TO:

9. INT. ENTERTAINMENT
NIGHT

THE DOCTOR walks in.

'And I should know cos



off area in the Entertainment Lounge at the beginning, I've put him instead on the comms panels and wall-screens all over the ship, in a commercial for Max Callisto Cruiseliners, playing on permanent loop. The lead-in to that first scene in the Entertainment Lounge

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(sans roped-off area this time) now goes:

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DOCTOR WHO THE WRITER'S TALE

ASTRID

Over

here -

She runs to a wall, the Doctor
joins her, and as he plugs the

baton into a

wall-plug to power

up -

THE

DOCTOR

79.

INT.

SHIP

CORRIDOR

#4

-

NIGHT4

D'you see, when it's ready,

that blue

light comes on,

An open doorway blocked by
a there.

GIRDER, but with a gaaaah! - THE

DOCTOR pushes it, it topples. The Both
quieter now, more intimate:

Doctor leaps into the corridor

- wrecked, as others, some
PRAC ASTRID

FLAMES - ASTRID, MR COPPER
& You're talking like you're

RICKSTON following. Energy, top not
coming with us.
speed:

THE

DOCTOR

THE

DOCTOR

There's something down on

Right! From here, it's up
 31. I'm gonna find out
 is. three more staircases, get
 yourselves to Reception One,
 the grid says it's still
 got ASTRID
 oxygen, once you're there, But
 what if you meet the
 Astrid, you've got staff Host?
 access to the computer, try
 to find a way of
 transmitting THE DOCTOR
 an SOS, Mr Copper, give me Oh,
 I'll just... have some fun!
 that -
 (takes the
 baton) ASTRID
 - once it's charged,
 it'll (smiling)
 take out Host within
 50 Sounds like you do this sort
 yards, but then it needs of
 thing all the time.
 60 seconds to recharge, got
 that? Rickston, you
 take THE DOCTOR
 this - Not by
 choice. All I do is
 (the sonic) travel,
 that's what I am,
 - I've pre-set it, just hold just a
 traveller.
 down that button, it'll open
 the doors, Do Not Lose It,
 got that? Now go and open the Astrid
 (Kylie Minogue) contemplates iife in the TARDIS.
 next door, go on, go!

Rickston runs off.

THE DOCTOR (CONT'D)

Mr Copper, you've been
injured, I need you fighting
fit -

He grabs the FIRST-AID BOX off the
wall, throws it to Mr Copper -



THE DOCTOR (CONT'D)

Astrid, where's the power
points?

6 The placing of the Max Callisto Cruiseliners commercial (the new
Scene 7) and the Doctor viewing it on a wall-screen (Scene 8) has
shifted

all subsequent scene numbers, so the Canyon is now Scene 78,
followed

by this, Scene 79, in Ship Corridor #4.

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CHAPTER FIVE: LIVE AND LET DIE

ASTRID

Must be nice.

THE DOCTOR

Imagine it. No tax, no mortgage, no boss. Just the open sky.

ASTRID

...I'm sort of... unemployed now. I was thinking, that blue box was kind of small, but... I could squeeze in. Like a stowaway.

THE DOCTOR

...yeah.

Nice smile between them. Then -

CAMERA SHAKE - the corridor lurches, PRAC RUBBLE - and this time, the corridor keeps shuddering, as the Doctor leaps to a COMMS PANEL (screen still playing sc.7):

THE DOCTOR (CONT'D)

Mr Frame, still with us - ?

MIDSHIPMAN FRAME

Eight minutes. If that.

THE DOCTOR

Don't worry, I'll get there.

MIDSHIPMAN FRAME

But the Bridge is sealed off!

THE DOCTOR

Yep! Working on it! I'm gonna get there, Mr Frame. Somehow.
(the baton beeps)
All charged up!

He shoves the baton to Astrid, runs back to the first door -

THE DOCTOR (CONT'D)

You lot! Keep going. Mr Copper, look after her. Astrid, look after him. Rickston... look after yourself. And I'll see you again. All of you. That's a promise.

Presses the button, the door slides shut, he's gone.

CUT TO:

SCENE CONTINUES, INTERCUT WITH:

83. INT. CANYON - NIGHT

80. INT. BRIDGE - NIGHT

FX: WIDE SHOT, THE DOCTOR runs back

BRIDGE SHAKING, MIDSHIPMAN FRAME, on across the STRUT.

COMMS, very ill now:

CUT TO:

MIDSHIPMAN FRAME

It's the engines, sir. Final
phase! The outer shell's
ruptured -

84. INT. STAIRWELL #2 - NIGHT

Rubble, etc. ASTRID, MR COPPER &
RICKSTON heading up...

BIGGER CAMERA SHAKE -

CUT TO:

CUT TO:

85. INT. STAIRWELL - NIGHT

81. EXT. FX SHOT - NIGHT

THE DOCTOR hurrying down...

FX: THE WRECKED TITANIC, creaking,

CUT TO:

groaning, small GOUTS OF FLAME around
the ENGINES, fragments flying out -

86. INT. SHIP CORRIDOR #5 - NIGHT

CUT TO:

RICKSTON sonics open the door, it
slides back -

82. INT. SHIP CORRIDOR #4 - NIGHT

THREE HOST standing there!

CAMERA SHAKE slowly subsiding, THE
DOCTOR on COMMS:

Rickston runs back -

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THE DOCTOR How

RICKSTON

long have we got?

Do it - !

yuli@sha

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 THE WRITER'S TALE

MR COPPER & ASTRID are further
back, he holds up the baton -

Please be right.

MR COPPER

Stand by!

HOST

Information: correct.

THE DOCTOR

FX: THE BLUE RIPPLE bounces out
from the baton -

Then you can't kill me! Goes
against your programming!
Oh, I'm good. In fact,

SLAM! CU HOST'S HEAD hitting the
floor, deactivated.

I'm a stowaway, and I bet
your programming says that
stowaways must be arrested
and taken to the nearest
figure of authority, and I
reckon the nearest figure of
authority is on Deck 31,
question number four, am I
right?

Mr Copper, Astrid & Rickston
overjoyed, whooping!

CUT TO:

87. INT. KITCHEN CORRIDOR - NIGHT

THE DOCTOR heading along, as fast
as he can - bodies of kitchen staff
in the debris (no faces visible)
- when -

HOST
Information: correct.

THREE HOST appear at the far end.

THE DOCTOR
Brilliant! Take me to
your leader! Always wanted to say
that.

The Doctor turns back -

FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

THREE MORE HOST at the opposite
GMT

TUESDAY 5 JUNE 2007 02:42:56

end. They unclip Haloes...

RE: CHARLIE HUNNAM'S ARSE

THE DOCTOR

Wait wait wait, Security
Protocol One! D'you hear me?
One! One!!

They pause.

THE DOCTOR (CONT'D)

And that gives me four
questions, right? So! You
have orders to kill the
survivors, yes?

HOST

Information: correct.

87. INT. TITANIC RECEPTION - NIGHT1

THE DOCTOR

And the survivors must
therefore be passengers, or
staff, yes?

Door opens, MR COPPER bursts
through with the baton -

FOUR HOST scattered around the
room, all turn -

HOST

Information: correct.

FX: BLUE RIPPLE bounces out of the
baton -

THE DOCTOR

Well, not me! I'm not a
passenger, I'm not staff, go

7 A brief scene (numbered 31) of the

Posh Man and friends watching the

on, scan me, you must have
beautiful,' says the Posh Man. Thank

biorecords, no such person on
shifting all subsequent scene

approaching meteoroids ('It's simply
you, Max Callisto!') has been deleted,

board, am I right?
the Host in the Kitchen Corridor is
(terrible pause)
87, in Reception.

numbers, so the Doctor encountering
now Scene 86, followed by this, Scene

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CHAPTER FIVE: LIVE

AND LET DIE

PRAC FX SPARKS on one Host, it
the far side
judders, drops dead.
in b/g,
She's
WIDE SHOT, all four Host lying dead
PANEL (still
in the rubble, as ASTRID & RICKSTON
loop)... But it's
follow Mr Copper in. The room's
OF TELEPORT
wrecked, but not too bad. (NB, this
is a different Reception to sc.3,
12, 16, etc, which was lower down
Realises...
in the ship. But all Receptions
look the same!) Mr Copper in charge
now, like it's been the making of
him.

MR COPPER

Rickston, seal the doors,
make this room secure. We
INTERCUT WITH:
have sanctuary! And keep an
eye on the Host, first sign of
rebooting, I'll blast them,
Astrid, try the computer, we
COMMS
need that SOS!
with
power.

CUT TO ASTRID, on
of the room - Mr Copper
checking each dead Host.

going to the COMMS
playing sc.7 on a
right next to the RACK
BRACELETS.

She picks one up.

Uses the comms.

ASTRID (CONT'D)

Bridge, this is Reception
One.

SCENE CONTINUES,

88. INT. BRIDGE - NIGHT

MIDSHIPMAN FRAME on

- throughout, wrestling
controls, trying to get more

ASTRID

	Yes sir!	MIDSHIPMAN
FRAME		
		Who's that?
	CUT TO Rickston, who runs to a	
	second door, sonics it.	ASTRID
		Astrid Peth, I was with
the	That done, he stops. Gets his	Doctor, tell me, can you
	breath. Sinks to the floor. Curls	divert power to the
teleport	up. Quietly, Rickston starts to	system?
	cry.	
		MIDSHIPMAN
FRAME		
everything		No way. I'm using
engines		I've got to keep the
	Astrid puts Bannakaffalatta's EMP transmitter to good use.	
		going.
		ASTRID
		Just one trip, I need to get
his		to Deck 31. The Doctor's
		gone down there, he's on
		own. Mr Frame, he's done
us.		everything he can to save
		I can't leave him.
Then		Frame hesitates. Damn it!
		stabs buttons...
		CUT
TO:		
RECEPTION - NIGHT		89. INT. TITANIC
		MR COPPER ripping wires

out of a dead

Host, when -

ASTRID

find him.

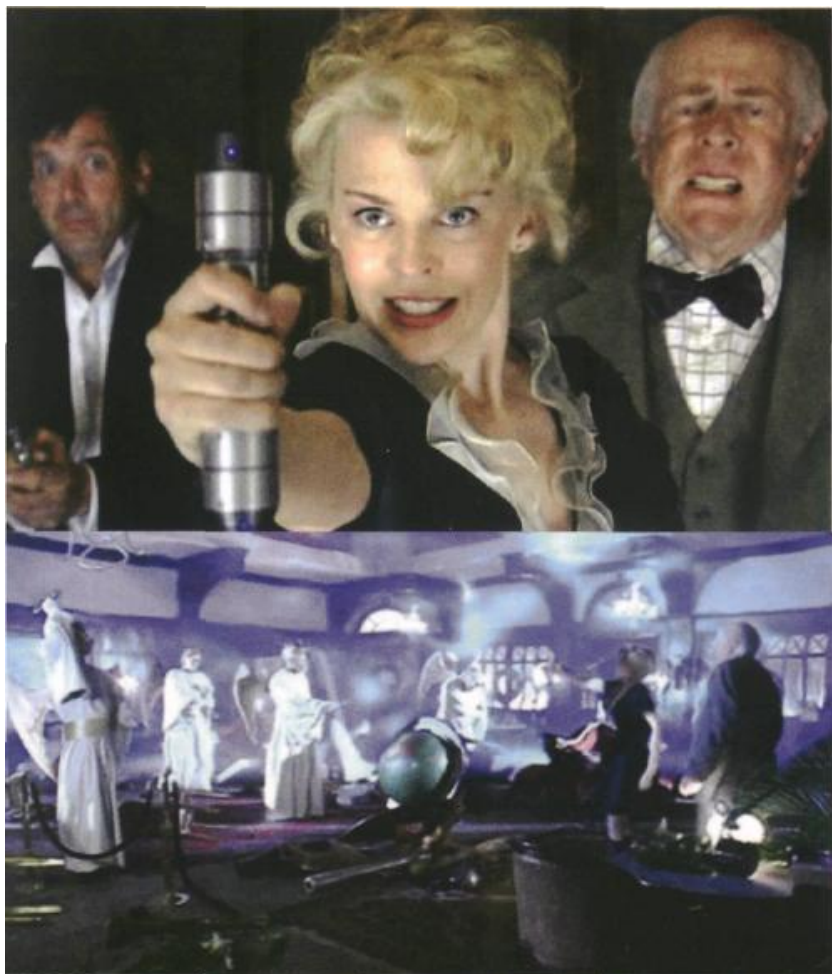
Mr Copper. I'm going to

glow,

FX: at the far end, teleport

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ASTRID disappears.



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'I like a funny man. No one's been funny with me for years.' Max Capricorn (George Costigan) reveals himself to the Doctor (David Tennant).

MR COPPER which
the Host now slide back.
...good luck.

PRAC
STEAM blasting out, like a
CUT TO: seal has
been broken. Beyond, black
space. But
with lights glinting

90. INT. HOST CONTAINMENT CELLS -
from inside...

NIGHT

THE
DOCTOR (CONT'D)

TWO HOST lead THE DOCTOR in,
as Ohh, clever, that's a

guards. A THIRD HOST already
there, Omnistate Impact Chamber.
standing sentinel. The
Doctor Indestructible! You could
looking up... survive
anything, in there,
could sit through a you
FX: DMP WIDE SHOT, looking up,
a supernova. Or a shipwreck.
hole ripped through the floors of
the Titanic, leading up above,
huge Something glides out, into the
height.8 light...

THE
DOCTOR Clanking, whirring, lights
shining...
Wow. That's what you'd call
a fixer-upper. Come on then! It is a
METAL BOX, five feet tall,
Host with the most. This three feet
wide, blinking with
ultimate authority of yours, computer
panels, though driven
who is it? by great big
industrial wheels.
Laced with
tubes; it's a mobile
Two Host go to the BOOTHS; two of life-
support for the SEVERED HEAD
them are still closed, but now on top:
pale and ghastly, white
revealed to be a false front - the cataract
eyes, it sticks out of the
two booths are actually a DOOR, top of
the box, plugged into the
tubes, a
ventilator hissing away.8 A digital matte painting (DMP), added during post-production,
is As it glides out:

used to create virtual sets and backdrops.

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CHAPTER FIVE: LIVE AND LET DIE

THE DOCTOR (CONT'D)

But only one person could
have the power and the money
to hide themselves on board
like this.

(imitates advert)

And I should know, cos...

MAX

A life-support system, in
a society that despises
cyborgs. I've had to run the
company by hologram since the
late five-thousands .

THE DOCTOR

MAX
My name's Max.

And it's showing. The
company's not doing too well,
yeah? Going down the drain,
they say, can't even afford
staff insurance.

And the HEAD OF MAX CAPRICORN
smiles -

FX: his GOLD TOOTH goes ding!

MAX

(ignoring this)

Host! What's the schedule?

THE DOCTOR

Oh, it really does that!

HOST

Information: time-cycle nine.

MAX

Who the hell is this?

MAX

We should've crashed by now,

HOST

what's gone wrong?

Information: stowaway.

He turns, whirrs, clanks...

MAX

Kill him.

Going to a ledge, with a railing,
at the end of the room.

THE DOCTOR

No! But! That's such a waste! I FX: WIDE, LEDGE, THE MAX-BOX

mean, you're giving me so much perched above canyon walls.

material here! Like... how to

get a head in business. D'you

MAX (CONT'D)

see? Head? Head? No? Head?

The goddamn engines are still

running, they should have

MAX

stopped.

Ohhh, the office joker.

FX: HIS POV, the drop, then the

THE MAX-BOX trundles towards the

CORE OF ENERGY far below.

Doctor, wheels clanking, gears

grinding, the box hissing STEAM.

THE DOCTOR

You've got a very good man

MAX (CONT'D)

up on the Bridge. Midshipman

(smiles)

Frame. Better than you

I like a funny man. No one's

deserve.

been funny with me for years.

MAX

THE DOCTOR

Just a delay, that's all.

Can't think why.

They're still gonna fail.

MAX

THE DOCTOR

A hundred-and-seventy-six
years of running the company
have taken their toll.

And when they do, the Earth
gets roasted, I don't
understand, what's Earth got
to do with it?!

THE DOCTOR

Yeah, but... nice wheels.

MAX

This interview is terminated -

COT TO the far end of the room,

ASTRID sneaking through a gap in

THE DOCTOR

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the wall. Crouching down, hidden by
debris, watching -

No, but hold on, wait wait
wait! I can work it out, just

yuli@sha

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THE WRITER'S TALE

watch me, I'm brilliant,
I could've been your
apprentice, I'll prove it -

MAX clanks back towards him,
fascinated...

THE DOCTOR (CONT'D)

- so! The business is
failing, then you wreck the
ship, so that makes things
even worse... Oh! Yes! No. Yes!
The business isn't failing,
it's failed, past tense!
You've been bought out! Max
Capricorn doesn't even own
Max Capricorn any more!

MAX

My own board voted me out.
They stabbed me in the back.

THE DOCTOR

If you had a back.

THE DOCTOR

So that's the plan. A
business plan. A retirement
plan!! Two thousand people
on this ship, six billion
underneath us, all of them
slaughtered, and why? Because
Max Capricorn's a loser!

MAX

(furious)

I never lose!

THE DOCTOR

Titanic's still afloat, you
can't even scupper!

MAX

Just watch me. I can cancel
the engines from here -

CU Max's panel, a BIG RED LIGHT
flashes, veep-veep-veep -

CUT TO:

CUT TO Astrid, creeping carefully
across the space, just a few feet,
keeping low, heading for something...

91. INT. BRIDGE - NIGHT

BIG RED LIGHT flashes, veep-veep-
veep -

THE DOCTOR (CONT'D)

So! You wreck the ship -

PRAC EXPLOSIONS on the computer

wipe out any survivors, just
in case anyone's rumbled you
- and the company they just
bought halves in value. Ohh,
but that's not enough, no!
Cos then, a Max Capricorn
ship hits the Earth, it
destroys an entire planet,
outrage and scandal back
home, the business is wiped
out!

MAX

And the board thrown in jail,
for mass murder.

THE DOCTOR

While you sit there safe,
inside the Impact Chamber.

MAX

I have men waiting to salvage
me from the ruins, and enough
offworld accounts to retire
to the beaches of Penhaxico
Two. Where the ladies are
fond of metal, so they say.

banks!

MIDSHIPMAN FRAME

No no no - !

CUT TO:

92. INT. TITANIC RECEPTION - NIGHT

SLIGHT CAMERA SHAKE, the room
trembling, just a little. MR COPPER
& RICKSTON look up, PRAC FX DUST
trickling down...

RICKSTON

What's happening...?

CUT TO:

93. INT. HOST CONTAINMENT CELLS -
NIGHT

SLIGHT CAMERA SHAKE, room trembling -

ASTRID hidden, but looking round,
making up her mind...

THE DOCTOR furious -

152

The Doctor furious now:

THE DOCTOR

You can't do this - !

yuli@sha

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CHAPTER FIVE: LIVE AND LET DIE

ASTRID

Mr Capricorn!

Max turns -

The Doctor turns -

CU ASTRID.

JUMP CUT WIDER, Astrid in a seat.

JUMP CUT WIDER, Astrid in the seat
of the FORKLIFT TRUCK!

ASTRID (CONT'D)

I resign.

CU her hand slamming off the
handbrake -

CU FORKLIFT TRUCK WHEELS, racing -

'I never lose!'

The FORKLIFT TRUCK speeds across
the room -

MAX

Hold him!

The TWO HOST flanking the Doctor
grab his arms, iron grip.

CU THE MAX-BOX grinding, Max
furious, turning to face it -

CU ASTRID, driving, fierce -

CUT TO THE DOCTOR, trapped -

THE DOCTOR

Max, you can disappear,
that's fine, just take the
money and go, I don't care,
but leave the Earth alone - !'

THE DOCTOR

- Astrid, don't - !

WHAM! CU Astrid thrown forward,
jerking back -

MAX

I wish we could have worked
together, Doctor, you're
rather good. All that
banter, and yet not a word
wasted. But it's time for me
to retire. The Titanic is
falling; the skies will burn;
let the Christmas inferno

WIDER: THE FORKLIFT TRUCK and THE
MAX-BOX, slammed up against each
other, two machines, both with
engines at full throttle, both
straining, neither one giving way -

CU MAX-BOX WHEELS, spinning, PRAC
FX SMOKE & SPARKS -

commence.

He turns away, hissing, clanking.

MAX (CONT'D)

Host. Kill him.

While the two Host hold the Doctor,
the THIRD HOST, standing across the
room, takes down its Halo.

The Doctor struggling like mad -

The Host takes aim...

When...

CU FORKLIFT TRUCK WHEELS, spinning,

PRAC FX SMOKE -

The Host throws its Halo at Astrid -

FX: Astrid flinches, but the Halo

hits the cage of the driver's seat,

SPARKS, zings away -

CU Astrid, cranking the gears up...

CU MAX, snarling at her...

FX: the ding! of his GOLD TOOTH.

153

yuli@sha

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DOCTOR - WHO THE WRITER'S TALE



THEN SLOW MOTION: ASTRID looks
across at the Doctor.

down, looking up at the

SLOW MOTION: the Doctor, trapped,

Doctor...

looking at Astrid. Knowing what
she's going to do. He says quietly,

On the Doctor. His

o.

n ..

horror.

Normal speed again - she cranks the

FX: THE SHAFT empty

gear up to maximum -

now. A last flare of
power from the CORE,
CU FORKLIFT WHEELS, PRAC SMOKE, but
then it dies, fades to
they suddenly SHOOT FORWARD, fast -
black.

WIDE SHOT, the FORKLIFT TRUCK

And now HOLD THE CU ON
scooping up the MAX-BOX, and racing
THE DOCTOR. Devastated. Staring
forward, fast -
down. CAMERA SHAKE increases.

FX: THE WIDE SHOT OF THE LEDGE,

But the noise fades down, to
MAX-BOX & FORKLIFT TRUCK breaking
silence.
through the railing and tipping
down -

And the music soars.

Both HOST suddenly release the
Doctor, jerking hands up in a
surrender position (ie, control

On the Doctor.

MIX his CU with images from...
over them broken), leaving him to
belt forward -

MIX TO:

THE DOCTOR (CONT'D)

94. INT. BRIDGE - NIGHT

Astriiiiiid - !

SLOW MOTION. SOUNDLESS, music only.

At the edge, his POV -

PRAC EXPLOSIONS from the computer

FX: with the MAX-BOX furthest down,

screaming its way down into the banks, beautiful in slow-motion,
depths, the FORKLIFT TRUCK beside sparks arcing, with MIDSHIPMAN
FRAME desperate, trying to use the
it, on ASTRID: she's free of the
driver's cage, but is falling, controls, but having to shield
falling, falling, down, down, himself.
And though there's no sound, he is
Astrid makes the ultimate sacrifice.

yelling 'Doctor! Doctor, help me!'
over and over again...

MIX TO:

95. INT. TITANIC RECEPTION - NIGHT
SLOW MOTION. SOUNDLESS, music only.
MR COPPER & RICKSTON cowering
against a wall.
PRAC RUBBLE & DUST falling down, as
they look up, imploring. Both shout



'Doctor!', again and again. Begging

for help.

MIX TO:

INT. HOST CONTAINMENT CELLS - NIGHT

SLOW MOTION, SOUNDLESS. Music only.

154

On THE DOCTOR, as he walks back

into the room.

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CHAPTER FIVE: LIVE AND LET DIE

Lost. Alone.

PRAC FX: The two Host with arms
aloft PUNCH THROUGH THE FLOOR!

PRAC RUBBLE falling around him, Floorboards shattering, flying
but it's like he doesn't notice, away -
doesn't care.

The top half of their bodies

NORMAL SPEED, though still staying in the hole as THE DOCTOR
soundless, music only, as the hauls himself up the rest of the
Doctor stands between the TWO HOST way. All smiles!

again. They stand erect, locked
into the default prayer position,
heads bowed.

THE DOCTOR
Midshipman Frame! At last!

He stands there. So tired.

MIDSHIPMAN FRAME

But the Host -

Then, eyes dead, he just lifts his

THE DOCTOR

hand.

Controller dead, emergency
protocol, they revert to the
next highest authority. And

Both Host slowly raise their heads. that's me!

CUT TO:

Still grim, the Doctor offers out
both his arms, the crook of his
elbows. Both Host hook arms round
his elbows.

99. EXT. FX SHOT - NIGHT

FX: THE TITANIC groaning, beginning
to tilt downwards towards the

The Doctor looks up, cranes his
head right back.

Earth, more GOUTS OF FLAME from the
engines -

The two Host look up.

CUT TO:

FX: WIDE SHOT, the two HOST now

100. INT. BRIDGE - NIGHT

with WINGS UNFURLED, and they FLY!

Carrying the Doctor with them, CAMERA SHAKE - ROOM TILTING DOWN
three-in-a-row, whooshing up, up, - THE DOCTOR grappling with the
up into the DMP heights - controls, MIDSHIPMAN FRAME on his
feet -

CUT TO:

MIDSHIPMAN FRAME

97. INT. FX SHAFT - NIGHT But there's nothing we can
do -

FX: TWO HOST, holding THE DOCTOR
between them, all looking up, fly THE DOCTOR
up, up, up, through the gutted ship What's your first name?
- the shaft in b/g whizzing past
behind them, floor after floor - MIDSHIPMAN FRAME
Alonso.

FX: TIGHTER THREE-SHOT, B/G
WHIZZING PAST, all still looking up THE DOCTOR
as both Host raise their arms, fists You're kidding me.
clenched in a punch -

MIDSHIPMAN FRAME

Why...?

FX: CO GOLD FIST, B/G WHIZZING PAST -

THE DOCTOR

CUT TO: That's something else I've
always wanted to say. Allons-y,

98. INT. BRIDGE - NIGHT

Alonso!

CAMERA SHAKE, PRAC RUBBLE falling, And he slams a big lever -

155

MIDSHIPMAN FRAME cowering on the

floor, in pain, but then -

CUT TO:

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 THE WRITER'S TALE

101. EXT. FX SHOT - NIGHT - now levelling up a few degrees, but
still plummeting down, down, down

FX: THE TITANIC tilted downwards at 45 degrees, suspended for a second through blue skies -

- and then it drops! Hurtling
towards EARTH!

107. INT. BRIDGE - DAY

CUT TO:

THE DOCTOR at the WHEEL, manic,

102. INT. BRIDGE - NIGHT spinning it, MIDSHIPMAN FRAME holding
on, as the Doctor glances down -

THE WHOLE ROOM TILTING DOWN - WIND

ON SCREEN GRAPHIC: a map of LONDON,

BLASTING THROUGH - THE DOCTOR leaps

zooming in to one particular spot,

to the WHEEL - spinning it!

marked with a red DANGER sign.

MIDSHIPMAN FRAME holding onto the

The Doctor holds the Wheel with one

computer banks for dear life -

hand, gets out Rickston's vone with

yelling all the way - !

the other, bleeps it -

A FIERCE RED LIGHT flares up, fills

THE DOCTOR

the room -

Hello, yes, could you get me

Buckingham Palace?

CUT TO:

CUT TO:

103. EXT. FX SHOT - NIGHT

108. INT. NEWS 24 STUDIO - DAY

FX: THE TITANIC now plummeting

through the upper atmosphere, at HORIZONTAL LINES VISIBLE,
45 degrees, BURNING, HULL GLOWING NEWSREADER to CAMERA:
RED HOT -

NEWSREADER

FX: TITANIC POV, hurtling down ...and as dawn rises over Great
through clouds, Britain appearing Britain, it seems that, this year,
down below - the City of London has escaped
intact...

CUT TO:

CUT TO:

104. INT. TITANIC RECEPTION - NIGHT

109. EXT. BUCKINGHAM PALACE - DAY

TIGHT ON MR COPPER & RICKSTON

WIDE SHOT, with roads empty. The flag
pressed against the wall, all now
TILTED DOWN at 45 degrees, yelling, is flying.
helpless, as DEBRIS shifts and NEWSREADER 00V The
tumbles down on top of them -

Queen has remained in
residence, in defiance of

CUT TO:

extraterrestrial incursion...

105. INT. BRIDGE - DAY

Voice fades down, SLOW ZOOM in,
sound of a RINGING PHONE.

Red light gone, stark daylight now
streaming through - THE DOCTOR at
the WHEEL, yelling with exertion as
he spins it - the TILT of the room
lessening a fraction -

CUT TO:

110. INT. BRIDGE - DAY

THE DOCTOR on the vone -

CUT TO:

THE DOCTOR

106. EXT. FX SHOT - NIGHT

- listen to me, Security Code

596, now get out of there! ! !

156

FX: THE TITANIC no longer glowing

- not burnt, it's a tough old ship

CUT TO:

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LIVE AND LET DIE

slowly

TO:

BUCKINGHAM PALACE - DAY

proud....

reaching the

curve,

CHAPTER FIVE:

the room levelling back

towards the horizontal...

CUT

114. EXT.

The Palace stands

FX: THE TITANIC,

perigee of its downward



the Palace

swoops in from behind

and

SMASHES

THROUGH THE ENTIRE

BUILDING!!!

CUT

TO:

DAY

slightly upwards,

through like

spears

through

Capricorn,

115. INT. BRIDGE -

Room now tilting

as the FLAGPOLE shoots

a javelin - whannng!, it

into the back wall, right

the portrait of Max

UNION JACK fluttering.

CUT

TO:

- DAY

looking down on the

& curlers, on

dust, BRICKS

COURTIERS

feet.

116. EXT. COURTYARD

TIGHT HIGH SHOT

OLD WOMAN in nightie

the floor, covered in

all around her, the TWO

just helping her to her

The Titanic hurtles through the clouds, plummeting down, down,
down

towards Buckingham Palace...
ANGLE, the old woman standing,

LOW

sky. She

now framed against the

the air.

waves an angry fist in

111. EXT. FX SHOT - DAY

THE QUEEN

FX: blue skies, THE TITANIC
aliens! Damn you!

Damn you,

levelling, levelling, levelling,

but still racing downwards -

CUT TO:

CUT TO: 117. EXT. FX SHOT -

NIGHT

112. INT. POSH MARBLE STAIRCASE -
TITANIC, more graceful now,

FX: THE

DAY
heading back

on an upward incline,

steep an to space, though at less

BACK TO CAMERA, an OLD WOMAN
sailing through the blue

angle,

in a nightie & curlers running
morning.

skies of Christmas

downstairs with TWO LIVERIED

COURTIERS & A CORGI -

CUT TO:

CUT TO: 118. INT. TITANIC

RECEPTION - DAY

113. INT. BRIDGE - NIGHT
streaming in, the room

Daylight now

debris tilting upwards a little,

CU THE DOCTOR, heaving at the
from MR COPPER &

falling away

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WHEEL, teeth gritted, like he's
pressed up against

RICKSTON, still

physically pulling the Titanic up,

the wall.

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THE WRITER'S TALE

They can't believe it; they made
it. Both start to laugh.
COOK TO: RUSSELL T DAVIES

FROM: BENJAMIN

TUESDAY 5 JUNE 2007

10:32:10 GMT

And they hug each other, crying,
HUNNAM'S ARSE

RE: CHARLIE

overjoyed.

CUT TO:

119. INT. BRIDGE - DAY

Room now tilting upwards.
MIDSHIPMAN FRAME slumped against
the back wall, shattered,
recovering. And THE DOCTOR
slides down to sit with him.
Exhausted:

THE DOCTOR

Used the heat of re-entry
to fire up the Secondary Storm
Drive. Unsinkable. That's me.

MIDSHIPMAN FRAME

...but... we made it.

THE DOCTOR

Not all of us.

120. EXT. FX SHOT - NIGHT

FX: THE TITANIC suspended in space,
back in a peaceful orbit above the

Earth. Damaged, but serene.
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

TUESDAY 5 JUNE 2007

13:09:56 GMT

RE: CHARLIE HUNNAM'S ARSE

Noooo! Jaws dropped. Secret out, all round London.

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Kylie Minogue relaxes in her trailer. (How could you kill off this lovely lady, Russell? How could you...?)

- and I wrote it into the script. The existence of that

http://www.fox.com.au/entertainment/kylie-minogue/

http://www.fox.com.au/entertainment/kylie-minogue/

http://www.fox.com.au/entertainment/kylie-minogue/

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Mine went wrong because I actually thought, I'll make

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THE WRITER'S TALE

121. INT. TITANIC RECEPTION - DAY

inconvenient truths might

come to light. Still. My own

Lighting restored. Still filled

fault. And ten years in jail

with rubble, but with some order

is better than dying.

restored.

THE DOCTOR

WIDE SHOT, THE DOCTOR, MR COPPER

S'pose.

& RICKSTON scattered across the

space, just sitting there, stunned,

RICKSTON

still recovering.

Doctor...

Hold the pause, the silence. Then

Rickston's walking towards them,

Mr Copper looks up. Still holding

holding out the sonic screwdriver.

the baton. A weary smile, at the

And he's still tearful, broken,

Doctor.

honest.

MR COPPER

RICKSTON (CONT'D)

I was quite a fighter in the end.

This is yours.

The Doctor just nods, flat now, lost

THE DOCTOR

in thought.

And this is yours.

MIDSHIPMAN FRAME enters - now

He hands him the vone, takes the

patched up, proper bandages.

sonic screwdriver.

During this, on the Doctor, as he

wanders over to the row of TELEPORT

RICKSTON

BRACELETS, picks one up, idly.

I never said... Thank you.

MIDSHIPMAN FRAME

And he suddenly hugs the Doctor,

Gentlemen. I've sent the

tight.

SOS. Rescue ships should

be here within 20 minutes.

But then, as he pulls out of the

And they're digging out the

hug, wiping his face, the old

records on Max Capricorn.

Rickston is recovering, that glint

Should be quite a story.

in his eye.

MR COPPER

But... they' 11 want to talk to
all of us?

MIDSHIPMAN FRAME

Should think so, yeah.

(to the Doctor)

They'11 want to know who you
are, Doctor. As would we all.

(the Doctor just nods)

Is there any of that water
left...?

MR COPPER

Of course...

He hands him a water bottle.

Midshipman Frame swigs, wanders to
the far end of the room, tired.

Mr Copper goes to the Doctor,
sotto:

MR COPPER (CONT'D)

RICKSTON (CONT'D)

Funny thing is, I said Max
Capricorn was falling apart.
Just before the crash, I sold

all my shares. Transferred
them to his rivals.

(smiles)

It's made me rich. How about
that?

Rickston wanders away, more his old
self, on his vone:

RICKSTON (CONT'D)

Salvain? Yeah, I know, just
listen - check the Stock One

Thousand, tell me the price
on Majestic Cruises...

The Doctor still staring. Boiling.

Mr Copper quiet, wise:

MR COPPER

Of all the people to survive.

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I think one or two

He's not the one you would
have chosen, is he?

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CHAPTER FIVE:

LIVE AND LET DIE

(no reply)

OVERLOOKING CITY -

But if you could choose,

Doctor. If you could decide

who lives and who dies. That
falling. TWO SMALL

would make you a monster.
across the barren,

DOCTOR & MR

The Doctor looks at him properly.

Smiles.

COPPER

THE DOCTOR

Britain is part

Mr Copper.

just across

you've

Hands him a teleport bracelet.

and Great

THE DOCTOR (CONT'D)

I think you deserve this.

DOCTOR

Germany,

Mr Copper realises what he means,

great.

puts on the bracelet, as the Doctor

gets a second bracelet, puts it on.

COPPER

with

Then the Doctor looks across the

Hamerica?

122. EXT. HILLSIDE

NIGHT

WIDE SHOT. SNOW

FIGURES trudging

empty hillside, THE

COPPER.

MR

...so, Great

of Yooropee, and

the British Channel,

got Great France

Germany...

THE

No, just France and

only Britain is

MR

And they're all at war

the continent of

	room. Midshipman Frame far across	
	the space, knows what he's about	THE
DOCTOR		
	to do.	No, well, not yet,
you could		
		argue that one...
There she is!		
	And Midshipman Frame stands tall.	
	Salutes the Doctor.	Far off, in the snow:
THE TARDIS.		
	The Doctor salutes him.	JUMP CUT TO THE
DOCTOR & MR COPPER		
		next to the Tardis. The
Doctor		
	And then...	patting it, wiping snow
off.		
		They're on the brow of
the hill,		
	FX: TELEPORT GLOW, the Doctor & Mr	the lights of a
city glittering		
	Copper disappear.	far-off.
		CUT TO: THE DOCTOR
(CONT'D)		
		Survive anything!
	'Between you and me, I don't even think this is proper snow...'	
		MR COPPER
		Between you and me,
I don't		
		even think this is
proper		
		snow, I suspect it's
the		
		ballast from the
Titanic's		
		salvage, entering the
		atmosphere.
		THE
DOCTOR		
		Yeah. One of these

days, it

might snow for real.

delay the

Which is just chat, to

awkward moment:



MR COPPER

So!

DOCTOR

THE

Well then.

MR COPPER

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going?

I take it, you'll be

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THE WRITER'S TALE

THE DOCTOR

The open sky.

MR COPPER

And... what about me?

THE DOCTOR

Sorry. I travel alone. It's
best that way.

MR COPPER

Then what am I supposed to do?

THE DOCTOR

Give me that credit card.

Mr Copper hands it over, the Doctor
studies it, sonics it.

MR COPPER

It's only petty cash.
Spending money. All done by
computer, I didn't really
know the currency, I thought
a million might cover it.

THE DOCTOR

A million pounds?

MR COPPER

Enough for trinkets.

THE DOCTOR

THE DOCTOR

No interfering. I don't want
any trouble. Just... have a
nice life.

MR COPPER

I can have a house! A proper
house! With a garden! And a
door! Oh, Doctor! I'll make
you proud!

He grabs the Doctor, kisses his
cheek -

Then runs off, into the snow,
towards the city, yelling:

MR COPPER (CONT'D)

I can have a kitchen! With
chairs! And windows! And...
plates!

THE DOCTOR

Um... where are you going?

MR COPPER

No idea!

THE DOCTOR

Nor me.

The Doctor turns to the Tardis,

Mr Copper, a million pounds gets out the key.
is worth five million credits.

But Mr Copper stops, calls back, a
silhouette in the snow.

MR COPPER
How much...?!

MR COPPER

THE DOCTOR

Five million, and fifty six.

Oh, and Doctor!

(pause)
MR COPPER I won't forget her.
...I've got money.

The Doctor just nods.

THE DOCTOR
Yes, you have!

Pause.

And Mr Copper takes the card.
Incredulous. Then stands back,
exultant, laughing to the skies.

MR COPPER (CONT'D)

Merry Christmas!

MR COPPER
Oh my word. Oh my Vot. Oh my
goodness me, yee hah!

THE DOCTOR
Merry Christmas, Mr Copper.

And the Doctor goes into the
Tardis.

THE DOCTOR
It's all yours. Planet Earth.
Now that's a retirement plan.
Just you be careful, though!

FX: the ancient grind of engines,
and the Tardis fades away, obscured
by the snow, gone.

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MR COPPE

I will, I will, oh I will!

END OF EPISODE 4.X

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CHAPTER

FIVE: LIVE AND LET DIE

I'm off to London now. It's the Jekyll launch. It's
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

FRIDAY 8 JUNE

2007 01:26:56 GMT

Steven Moffat's new drama for the BBC. I can't wait to
see it. I had to get up early and work like hell to finish **RE: CHARLIE
HUNNAM'S ARSE**

this script, all so I can have a night out. In London Town!

I'm back in Cardiff. In fact,

I've just got in from the BBC

FROM: BENJAMIN COOK TO: RUSSELL T
DAVIES Worldwide Licensees' Dinner, at the St David's Hotel. I

THURSDAY 7 JUNE 2007 22:30:36 GMT

can see them all from my
window, still dancing. It's a

RE: CHARLIE HUNNAM'S ARSE jamboree junket
for all the Doctor Who, Torchwood and

Sarah Jane merchandise

licensees -- over 200 of them! I

You've finished! What's been the early feedback? Do you had to talk to the
man who makes the Frubes. I wanted to

even get feedback? From Julie? From Phil? Do you take say, 'My friend said
his flatmate was eating Martha

notice of it? Are you back in Cardiff now? How was Jones!' But I didn't.
Frubes Man said they're a resounding

London? How was Jekyll? Any good? All these questions! success. Flying off
the shelves, he said. Imagine being

Frubes Man! I'm knackered
from smiling. Christ, it's

exhausting.

Now, Jekyll was
wonderful. I loved it. It's well worth

watching. I fear that the
BBC might neglect it a bit,

because it's a tricky one to
sell, but of course it's so clever.

Steven is over at the St

David's now, pissed. Paul Cornell is
he'd heard from Kate Bush,
Series Three episodes so much!

off, because Torchwood is in
blah, blah, blah. That poor show
But Voyage of the Damned has
God. Julie loves it. Phil loves it.
because they're just glad to get a
get feedback, I'll have any
hasn't been time for a proper
happy with it. It's a sort of 7/10
kind of lame having Max as the
the only possible solution. It's
survivors could go 'ha ha!' in a
out to be part of the evil plot.
Max into a cyborg box, because
businessman! was too rubbish

there, too, and said that
because she loved his two
Kate Bush! How funny.
Anyway, I've no time
crisis - one script down,
lives in a state of crisis.
been well received, thank
I think. I'm never sure,
working script. Of course I
note going, although there
notes session yet. But I'm
script at the moment. It's
villain, I suppose, but it's
not credible that one of the
sudden reveal, and turn
That's why I had to turn
the dramatic reveal of... a



forklift once I'd planted it on,
to have Astrid use that against a

for words. Also, I loved the
ooh, whichever draft, but

been ridiculously violent.

come with the expense. It's a

about, I don't know, 20,000

Christmas Special. I saw him

dinner. He said, 'I've costed up

87,000!' That's just what I

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well, we'll think of something.

Astrid handles the forklift.

human Max would have

The real editing will

nightmare. Ed Thomas has

to 30,000 to spend on a

just now at the licensees'

to Page 66, and it's already

didn't want to hear. Oh

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CHAPTER SIX

THE REWRITER'S TALE

In which Buckingham Palace is saved, Kylie Minogue plays
gooseberry,

and Russell makes do with a single porthole

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

love with Astrid, and that it would be great
to

FRIDAY 15 JUNE 2007 17:19:55 GMT

have a moment between her and Mr
Copper.

FW: MEETING NOTES

Making more of the
moment when Astrid

decides to follow the Doctor to Deck 31.

We had a 4.X script meeting today. Here, for the record, Spelling
out her sacrifice at the end: she's

are the notes from the script editor, Brian Minchin: doing something that
the Doctor wouldn't do in

killing Max. Pushing her heroism: Astrid
doesn't

DOCTOR WHO 4.X DR AFT ONE NOTES

want to go over the edge with
Max, but she

needs to keep her foot on the pedal/hold
onto

Dear Russell, the gear stick. Making this sequence explicit
so

Thank you again for such a lovely meeting.

that we understand why she can't leap off the

There are very few notes on such a wonderful

forklift before it propels her into space.

script. I've summarised this morning's

discussion below:

MAX CAPRICORN

Should the Doctor have a plan in mind
when

165

BUILDING UP THE ROLE OF ASTRID

he's confronting Max?

Finding more time with Astrid and the Doctor.

Also, we discussed whether there is a way

We should almost believe that she could be

to build up Max before we see him, but didn't

the next companion. If possible, more moments

have any useful thoughts.

when we learn more about Astrid: her history,

her family, her perception of the Doctor.

Astrid kissing the Doctor.

We talked about everyone being a bit in

LOCATION CHANGES

The Titanic Reception is CUT. All action

from these scenes will be relocated to the

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THE WRITER'S TALE

Entertainment Lounge, corridors, and Deck.

Please note that ALL corridors should be shot in ONE corridor location, but redressed/ with different lighting.

COSTUME AND MAKE-UP

In order to signify that all the guests on board are 'alien', each character has a small bind! on their forehead.

The Stewards will be in naval costumes.

1. The Stewards will be in naval costumes.

2. The Stewards will be in naval costumes.

3. The Stewards will be in naval costumes.

4. The Stewards will be in naval costumes.

5. The Stewards will be in naval costumes.

6. The Stewards will be in naval costumes.

7. The Stewards will be in naval costumes.

8. The Stewards will be in naval costumes.

9. The Stewards will be in naval costumes.

10. The Stewards will be in naval costumes.

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9. The Stewards will be in naval costumes.

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4. The Stewards will be in naval costumes.

5. The Stewards will be in naval costumes.

6. The Stewards will be in naval costumes.

7. The Stewards will be in naval costumes.

8. The Stewards will be in naval costumes.

9. The Stewards will be in naval costumes.

10. The Stewards will be in naval costumes.

11. The Stewards will be in naval costumes.

12. The Stewards will be in naval costumes.

13. The Stewards will be in naval costumes.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
MONDAY 18 JUNE 2007 14:21:53 GMT

RE: FW: MEETING NOTES

Titanic -- the proper, adrenalin-filled climax -- to come.

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DESIGN CUTBACKS

This is Russell's reply to Phil Collinson's e-mail about the Design Department's cutbacks. 'I was officially

sulking,' recalls Russell, 'because I had to make so many cuts. Every time Julie or Phil phoned me up, I

was all monosyllabic and clipped. "Yeah. Fine. Okay. Bye." What a child! But I couldn't help it. And then

I e-mailed them, and was all agreeable and full of exclamations! Like! This! That reinforces the sulking,

because they know those exclamations ring false. How ridiculous - especially since I know full well that

they're out there, banging the phones, scrimping and saving every last penny for me...'

FROM: RUSSELL T DAVIES TO: PHIL COLLINSON

» Host Containment
Cells. That's a big build, to

DATE: TUESDAY 19 JUNE 2007 18:08:44 GMT

construct individual cells
as scripted. Could we rethink

RE: EP. X this and have a kind of
robot deactivation area - an

industrial space, a big
console, some kind of operating

» Hi Russell, table in the centre,
with a robot on, and other robots

Sorry to bombard you, but I've just had a budget standing
against the wall but 'plumbed in'? This would

meeting with Ed. We have our work cut out, and all of mean we
could find an industrial-type location, and

these are just suggestions, but I wonder if we could make avoid big
construction costs. The console -- or one of the

some cuts and trims, and we discussed the following walls -
could part to reveal Max. «

possibilities: «

Lovely!

Don't worry, Phil, it must be done.

» Do we ever go back to

the Entertainment Lounge

» Deck 22 has gone altogether, which is a good after the meteoroid crash? It'll save us money if we

saving. We left some money to build windows into the don't have to redress this room. If you cut the big

Entertainment Lounge, but how many do you think shot as the meteoroid rips through, will you still

we need? « keep Sc.44/2 (people consumed by flame), Sc.46/1

I could make do with a single porthole. (stuntman falling over balcony), Sc.46/2 and Sc.46/3

(handsome man and woman's death), and Sc.51/1

» The Bridge. At the moment, this set is budgeted (man tumbles through space)?1 «

to be built on a rostrum. A good saving could be had

if we build the main set on the ground instead, but 44/2 is gone. 46/1 is gone. 46/2 and 46/3 are gone. In

then build a small section - say, a six-foot-square fact, I'd better cut 51/1, too. This does mean I have to

corner - on a rostrum, and shoot the Host/Doctor keep the Chief Steward's death in full, or the meteoroids

breakthrough, in medium close-up, on that. We could hit the Titanic and we see no one die. No one!

cheat a way of getting a shot with Frame and the ship's

» Morvin's death is going to be very expensive as

wheel in the foreground, so that it feels like the same

written, as we have to construct a mechanism to tip

set, and then close-up shots of the Doctor climbing

part of the set. Instead, could he lean against the railing,

out. We'd build both sets side by side, and match the

which breaks and causes him to fall? «

main set to the breakaway one for all action after the

breakthrough. It'll save us a good few grand. «

Railing it is!

Of course that'll work. Simple!

1 Scene designations

are now from The Mill's FX list, so 44/2 means

Scene 44, FX Shot 2, and so

forth.

12 months' time!

many times you

say that they're from the planet Sto; it's the

Also, Phil tapped into something that I've worried
matter, and this looks like a bunch of humans

pictures that

about from the start: the passengers on the Titanic are
suggested that everyone wears bindis. It's all that

partying. I

167

going to look human, like the Titanic has time-travelled
think of. We can't afford alien prosthetics on every

I could

from 1912 or something, or like humans from the future
extra. I'll try to write it into the dialogue somehow. If

single

have time-travelled back for a laugh. It doesn't matter how
huge budget, everyone would have gills.

we'd a

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DOCTOR WHO THE WRITER'S TALE

45,000 over budget! This is terrifying. This is major.

so another 35,000 has to be found. We won't have all

the Time Lords

on a giant screen in Trafalgar Square! Did

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 18 JUNE 2007 23:42:15 GMT

RE: FW: MEETING NOTES
FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 20 JUNE 2007 08:45:14 GMT

RE: FW: MEETING NOTES

[illegible]

WEDNESDAY 20 JUNE 2007 06:38:12 GMT

Try all in the laboratory first and then outdoors, as 10

what I am going to do:

negative, steady and collective, as personal people in

(a) The industry is full of talented script writers. The

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bad ones are vandals. They don't just destroy scripts; they

destroy writers. It takes a lot of work when you're young,
or starting out, to survive those people. Well, to even
recognise them in the first place. That's hard work.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 22 JUNE 2007 23:48:54 GMT

4.X DRAFT TWO

I've been watching the Glastonbury coverage on BBC
Three. Isn't Amy Winehouse stunning? I hope you're
having a good time. I eagerly await tales of drugs and
sex. In a tent. With Kasabian. I just got a text off John
Simm -- he's there, too. And so is Freerna. Have you met
up? The Master could have hunted down Martha Jones
at Glastonbury! With you watching!

Here's the revised 4.X for you to read on your return.
It's still over-budget. I haven't cut enough FX shots.
More changes to come, I suspect. Maybe we'll have

Thank you, Doctor! Thank

you!

to reconsider that whole forklift death, because that's
eating into our budget hugely. Still, I'm pleased with the

110. EXT. FX

SHOT - DAY

new Buckingham Palace sequence and Astrid's second
farewell...

FX: blue skies,

THE TITANIC

levelling,

levelling, levelling,

108. EXT. BUCKINGHAM PALACE - DAY1
still racing downwards -

but

WIDE SHOT, with roads empty.

Tha

CUT TO:

flag is flying.

111. INT. POSH

MARBLE STAIRCASE -

NEWSREADER (00V)

DAY

The Queen has remained in residence, in defiance of CAMERA, an OLD WOMAN extraterrestrial attack... curlers running TWO LIVERIED Voice fades down, SLOW ZOOM in, FOOTMEN i A CORGI - sound of a RINGING PHONE.

TO:

CUT TO:

CITY STREET - DAY

111A. EXT.

109. INT. BRIDGE - DAY

on STAN, running from

HIGH ANGLE

THE DOCTOR on the vone - NEWS-SELLER'S BOOTH, waving an sky.

his angry fist at the

THE DOCTOR

- listen to me, Security Code STAN 771, now get out of there!!! Don't you dare! Don't you

dare!!

CUT TO:

3 A new scene (numbered 34) of the Posh Man and friends applauding at the approaching meteoroids ('Absolutely wonderful,' says the Posh Man. 'Thank Vot for the shields, eh?') has shifted all subsequent scene numbers, so the Doctor calling Buckingham Palace is now Scene 107,

112. INT. BRIDGE - DAY

DOCTOR, heaving at the

CU THE

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DOCTOR WHO THE WRITER'S TALE



WHEEL, teeth gritted, like he's
physically pulling the Titanic up,
the room levelling back slowly
towards the horizontal...

CUT TO:

113. EXT. BUCKINGHAM PALACE - DAY

The Palace stands proud...

FX: THE TITANIC, reaching the

perigee of its downward curve,
swoops in from behind the Palace...
And just misses, by an inch! Sails
overhead!

CUT TO: Even boosting the molecule grid with the restoration
matrix can't bring back
Astrid for good.

114. INT. BRIDGE - DAY

Room now horizontal, beginning
to tilt slightly upwards,
THE DOCTOR heaving at the wheel, now
grinning -
overjoyed.
CUT TO:

CUT TO:

118. INT. BRIDGE - DAY

115. EXT. AGAINST SKY - DAY

FX: LOW ANGLE, TITANIC heading
slowly upwards in b/g; the old
woman standing, now framed against
the sky, waving.

Room now tilting upwards.
MIDSHIPMAN FRAME slumped against
the back wall, shattered,
recovering. And THE DOCTOR slides
down to sit with him. Exhausted:

THE QUEEN
Thank you, Doctor! Thank you!

THE DOCTOR
Used the heat of re-entry to
fire up the Secondary Storm
Drive. Unsinkable. That's me.

MIDSHIPMAN FRAME
CUT TO: ...we made it.

116. EXT. FX SHOT - DAY

FX: THE TITANIC, more graceful now,
on an upward incline, heading back
to space, though at less steep an
angle, sailing through the blue

THE DOCTOR
Not all of us.
Pause. Then suddenly -
THE DOCTOR (CONT'D)
Teleport! She was wearing
a

skies of Christmas morning.

teleport bracelet!!

CUT TO:

And he's running - !

117.

INT.

TITANIC

RECEPTION,

DECK

CUT TO:

I - DAY

118A. INT. TITANIC RECEPTION, DECK

Daylight now streaming in, the room

1 - NIGHT

tilting upwards a little, debris

falling away from MR COPPER &

(The Titanic is back in space now,

RICKSTON, still pressed up against

dark outside; stable, but with

the wall. They can't believe it.

lights still off.) MR COPPER &

They made it! Both start to laugh.

RICKSTON recovering, as THE DOCTOR

runs in - going straight to the

And they hug each other, crying,

170



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CHAPTER SIX: THE REWRITER'S TALE

TELEPORT PLINTH, starts stabbing

THE DOCTOR

controls -

Only halfway there, come on!!

THE DOCTOR

And he's ripping out wires and

Rickston! Sonic - !!!

sonicking like crazy.

Rickston throws the sonic, the

FX: Astrid stays transparent.

Doctor catches it -

ASTRID

THE DOCTOR (CONT'D)

...I keep falling.

- Mr Copper, the teleports,

THE DOCTOR

have they got an emergency

setting?

...feedback the molecule grid...

Boost it with the restoration

MR COPPER

matrix, no no no! Need more

I don't know, they should

phase containment...

have -

MR COPPER

THE DOCTOR

(quiet, kind)

Doctor...

She fell, Mr Copper. She

fell. What's the emergency

THE DOCTOR

code?

No, if I can just link up the

surface suspension...

MR COPPER

Let me...

MR COPPER

Doctor, she's gone.

And he runs to the plinth, helps

the Doctor, both frantic.

THE DOCTOR

I just need to override the

MIDSHIPMAN FRAME enters, still in

pain. safety, I can do this, I can
do it -

MIDSHIPMAN FRAME

MR COPPER

What the hell are you doing..?, Doctor. Let her go.

THE DOCTOR

THE DOCTOR

We can bring her back! I can do anything!!

MR COPPER

And he kicks the plinth, savage.

If a passenger has an

accident, on shore leave - if And then stops.

they're still wearing their

teleport, their molecules Looks across the room.

are automatically suspended

and held in stasis... if we can FX: Astrid, fading a little.

just trigger the shift...

ASTRID

THE DOCTOR

...stop me falling.

There!

MR COPPER

And they look, in awe:

There's not enough left,
the system was too damaged.

FX (AND REPEAT): centre of the
room, with a beautiful, blue star-
like shimmer, ASTRID appears.

She's just atoms, Doctor.

An echo, with the ghost
of consciousness. She's

Transparent; like a ghost. She

Stardust.

just stands still, lost, her voice

faint.

Mr Copper, Midshipman Frame,

Rickston look on in respectful

171

ASTRID

silence. As the Doctor walks

...I'm falling.

forward.

yuli@sha

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THE WRITER'S TALE

THE DOCTOR
corporeal form,
Astrid Peth. Citizen of Sto.
of blue light,
Born with a jewel in your
gently across
forehead, so you might travel
the porthole...
among the stars.

FX: Astrid loses

becomes a shimmer

tiny stars, blowing

the room, towards

TO:

He faces her.

119. EXT. FX SHOT -

NIGHT

FX: Profile to profile, the Doctor

and a transparent Astrid; she

suspended in space,

stares at him, lost, begging for
orbit above the

release.

still majestic.

FX: THE TITANIC

back in a peaceful

Earth, damaged, but

And the shining

STARDUST of Astrid

THE DOCTOR (CONT'D)

away from the ship,

There's an old tradition.

CAMERA for a second...

FX: they kiss.

into space,

swirling past

Then spiralling away

dispersing, gone.4

Then as they separate, the Doctor

lifts up the sonic.

FROM: BENJAMIN COOK

TO: RUSSELL T DAVIES

THE DOCTOR (CONT'D)

JUNE 2007 18:20:55 GMT

TUESDAY 26

Now you can travel for ever.

He whirrs it.

Across the room, the PORTHOLE opens
- black space beyond.

FX: blue ripple of the oxygen field
outside.

THE DOCTOR (CONT'D)

You're not falling, Astrid.
You' re flying.

There's an old tradition...' The Doctor kisses Astrid goodbye



on page 175

per Draft One: a scene in
explaining that he's sent an
and Mr Copper and the Doctor

4 Hereafter the action continues as

Reception with Midshipman Frame

SOS, Rickston thanking the Doctor,

172

teleporting off the Titanic.

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DRAFT TWO CHANGES

In addition to Buckingham Palace's alternative fate and Astrid's new departure, other changes in Draft Two

included an explanation for the bindis, in Scene 9:

THE DOCTOR

I'm the Doctor, by the way.

ASTRID

Astrid, sir, Astrid Peth.

THE DOCTOR

Nice to meet you. Merry
Christmas!

ASTRID

Merry Christmas, sir.

THE DOCTOR

Just Doctor, not sir.

ASTRID

Enjoying the cruise?

THE DOCTOR

Yeah, I suppose, I dunno.

Doesn't quite work, a
cruise, on your own.

ASTRID

You're not with anyone?

THE DOCTOR

DOCTOR

No, just me, just... Used to
be, but, urn... No.

ASTRID

You're not from the

ASTRID

...I'm sort of... unemployed
now. I was thinking, that
blue box was kind of small,
but... I could squeeze in.
Like a stowaway.

THE

...I suppose.

ASTRID

Was that a yes or a no?

homeworld, then?

THE DOCTOR

It's not always safe.

THE DOCTOR

How d'you know that...? Ah.

ASTRID

N..

o.

Then you need someone to
look after you. And I've
got no one back on Sto,
family. Just me. What
think? Can I come with you?

He indicates his own forehead,

no

looking at her bindi.

d'you

ASTRID

The Jewel of Sto. It's
embedded in the Sto-kind,

THE DOCTOR

Yeah. I'd like that, yeah.



when we're children, a tiny
piece of the Sapphire Moon.

Big smile between them.

Then -

To remind us that we're born
to fly.

Astrid the EMP baton

In Scene 80, the Doctor hands



and is about to leave when:

THE DOCTOR

And here you are. Miles from
home.

ASTRID

173

Hold on a minute. There's an

Also, the Doctor's demonstration of how to power up the old tradition on
Planet Sto...

EMP transmitter, in Scene 77, was extended to include:

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DRAFT TWO CHANGES (continued)

She's taking a BOX out of the
rubble, carries it to him.

THE DOCTOR

Doctor grab

I've really got to go -

ASTRID

Just wait.

She plonks the box in front of him.

Stands on it.

Then grabs his jacket, pulls him in
for a good kiss!

Then lets go, both smiling.

THE DOCTOR

That's a very old tradition.

ASTRID

See you later.

THE DOCTOR

Oh yes .

He stands back, still looking at
her. Presses the button, the door
slides shut, he's gone.

Scene 92, set on Deck 31, was extended to include:

THE DOCTOR furious -

MAX

Hold him!

The TWO HOST flanking the

his arms, iron grip.

MAX (CONT'D)

Not so clever now, Doctor.

THE DOCTOR

Oh d'you think? Like I said:
watch me.

(at the third Host)

You there, Host! Security
Protocol One! Three
questions! You work for Max
Capricorn, yes?

HOST

Information: correct.

THE DOCTOR

Max Capricorn is a cyborg,
yes?

HOST

Information: correct.

THE DOCTOR

But according to your
society, cyborgs are
inferior, so you should

accept my commands instead
of his, yes? Yes? What d'you
say, yes??

THE DOCTOR

You can't do this - !

HOST

Information: no.

THE DOCTOR

What?! Why's that then?

HOST

Information: your three
questions have been used.

MAX

But I can answer that.
They're robots, Doctor. To
them, cyborgs are practically
family.



THE DOCTOR

Information: damn!

MAX

Nice try, though. I wish we
could have worked together,

174

you're rather good.

yuli@sha

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CHAPTER SIX:

THE REWRITER'S TALE

Episode 2, I completed in two days
wrote, Dark Season
flat -- which makes
it sound like a piece of piss, but I

correspondence is making it clear that it's
beforehand, not the typing, that takes
right, though, give me more time
not consciously, but just because the
there. In the old days, I had so little faith
used to write out the entire episode
on one sheet of A4. Well, it was 'tiny
longhand. I can write very small. Microscopic
skill. (In wartime.) I loved those
were a crutch. As the years went by, they
scribbled headlines, then a few words and
until slowly, over about ten years, I
paper and wrote straight onto the screen.
that transition actually happening

Russell Tovey takes five between takes.

Paper-Less Ceremony - because
today the notion of writing a line,
FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
walk, in mystic contemplation, feels

hope this
the thinking
up my time. You're
and I'd waste it --
adrenalin isn't
and so much fear, I
in longhand first,
hand', not
writing. It's a handy
pages, but they
became just
maybe a drawing,
abandoned the
I can't remember
- there was no great
it just evolved. But
pausing, taking a

TUESDAY 26 JUNE 2007 23:13:50 GMT

alien to me. Once
I'm into a script, I hurl myself into
RE: 4.X DRAFT TWO it and stay
there. The quiet days in the middle are more
tiredness than
anything. The fear of screwing it up wastes

A read-through with Kylie Minogue! Marvellous, isn't
it? time, too.

She's going to watch Last of the Time Lords on Saturday
with David. Maddier and madder! And we've cast
Clive

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 27 JUNE 2007 22:39:01

GMT

Swift as Mr Copper. That's brilliant! (Dennis Hopper,
it turned out, isn't available for that many days.)
And RE: 4.X DRAFT TWO

Geoffrey Palmer is Captain Hardaker, which is glorious.

Also, Russell Tovey as Midshipman Frame, which
is It's been another bastard of a day. We realised...
well, to

my favourite casting of the lot, because he's going to
be fill you in, when David finishes Series Four, he's off to
huge, that man. He's amazing. I think I'd make him
the the Royal Shakespeare Company to play Hamlet.
Wow!

Eleventh Doctor. (Equally,
bah! I've never been able to sit through Hamlet.

I love that new Astrid ending. Pure sentiment.
Pure Have you?) Oh, and that's very, very top secret.
Don't

Disney. It would be way too sentimental if she
weren't even let David know that you know. Anyway, we
realised

dead, but since she still cops it, well, I reckon it's grand. today that the RSC needs to announce David's casting in

I'm gutted about Buckingham Palace, though. Always September, which, because of the dates, will immediately

will be. It's a big set-up for a gag that never happens. make it obvious that there won't be a Series Five with

We've almost reached an FX compromise: lost a few him in 2009. The secret will be out. Heaven knows what

more shots, but kept Astrid's death and all the major we're going to do.

stuff. I think we've about 40 more FX days to lose, but

FROM: BENJAMIN COOK TO: RUSSELL

T DAVIES

that's doable. Phil came over tonight, and we found a

FRIDAY 29 JUNE 2007 22:55:31 GMT

possible 40 days or so. He'll take that back to The Mill tomorrow and I'll get sent a report tomorrow evening so **RE: 4.X DRAFT TWO**

that I can do the final rewrites overnight.

Would I have liked longer to write 4.X? Well, I've David's doing Hamlet! Wow indeed. No bah! from me.

always written fast. The second drama script I ever He'll be magnificent.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Text message from:

Ben

SATURDAY 30 JUNE 2007 00:43:52 GMT

Sent: 30-Jun-2007

19:53

RE: 4.X DRAFT TWO

Still no Doctor

Who.:(We're being showered

in sequins.

Text message from: Russell

Sent: 30-Jun-2007 19:54

I hate to tell you this, but sequins suit you.

- a nightmare shoot with an insane/genius director, endless

Text message from:

Ben

Sent: 30-Jun-2007 19:57

They've cancelled Doctor Who'. The crowd is

The Second Coming. He came to Swansea and got to know

booing! I predict a riot.

Text message from: Russell

Sent: 30-Jun-2007 20:00

You're the reporter on the front

line.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 30 JUNE 2007 00:52:43 GMT

Text message from:

Ben

RE: 4.X DRAFT TWO

Sent: 30-

Jun-2007 20:02

I'm covered in sequins. No news

agency will

take me seriously. I'm going home.

Text message from: Ben

Sent: 30-Jun-2007 19:40

I'm in Trafalgar Square for Last of the Time

Lords... and it's not on! Some brain-dead pop

band is playing instead. The crowd grows

impatient...

Text message from: Russell

Sent: 30-Jun-2007 19:44

On BBC One, the Doctor just saved the world.

You missed it!



Text message from: Ben

Sent: 30-Jun-2007 19:47

Are all Gay Prides this dreadful? I'm not
impressed.

Text message from: Russell

Sent: 30-Jun-2007 19:51

Captain Jack just revealed he's the Face of Boe!

If Captain Jack really is the Face of

Boe, then the Doctor (David Tennant)

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and Novice Hame (Anna Hope) witness his death in 3.3 Gridlock.

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DRAFT

THREE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
production team,

This is Russell's e-mail to the

MONDAY 2 JULY 2007 21:33:01 GMT
amended

accompanying the final draft of 4.X,

THE READ-THROUGH
day's read-through...

after the previous

FROM: RUSSELL T DAVIES

TO: JULIE GARDNER; PHIL

COLLINSON; BRIAN MINCHIN;

Wasn't today's read-through AMAZING? Can you

EDWARD THOMAS

believe Kylie, walking around, introducing herself to
JULY 2007 15:25:22 GMT

TUESDAY 3

everyone?

I always thought, in my naivety, that read-throughs
PINKS **4.X**

were for the actors' and director's benefit, primarily, so
that they can get a feel for the script as a whole before
go. All done! Here we

shooting it all out of order? But afterwards, once the cast
bit hung up on Rickston's vone at the end, I got a

had left, you, Julie, Phil and James got together for script
the Doctor calls Buckingham Palace, because when

notes. So do you often rewrite the script as a result of
been told clearly that the vone doesn't work. I'd we've

the read-through? Heavily, ever? Do you amend
scripts always presumed that when the Doctor takes control

based on each actor's performance? Their portrayal? of the
Bridge, he slams a few controls that stop the

Their delivery? Or is it just for technical stuff, like the
of signals so the vone is reconnected - but blanketing

timing of an episode? This is a question of the actor's
no room or need for him to say so, so that's there's

relationship with the script: should the script shift to fit
to work. It's going to look odd. Instead, not going

the actor, or is it the actor's job to fit the script? in this draft,
I've got him using the ship's phone. I've

described it as a
Bakelite receiver, but I'm not sure if

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK that fits the
computer-bank designs, so I'll copy this

MONDAY 2 JULY 2007 22:04:28 GMT

e-mail in to Ed, too.
(Hello, Ed!) The Bakelite would

RE: THE READ-THROUGH need to be
near the ship's wheel, since the Doctor is

still holding on.
It was an INCREDIBLE read-through. Best of all,
Kylie



can act! I always knew she could -- I was a faithful viewer

for all those years of Neighbours, and she never delivered
a duff performance -- but she really nailed Astrid, didn't
she?

Tell you what, though, there was an even greater

revelation for me: I love that 4.X script. Really, properly love it. I'd been a bit unsure about it till now - I always am, I suppose - but I felt the format clicking into place. That was magical. It's so obviously a disaster movie that I'd got used to the idea, way back, and even got over it. I'd forgotten its impact. The thrill of it was overwhelmed and absorbed into all the problems of writing it.

Yesterday, it was like seeing it as new. All that moaning to you about the disaster movie format... and I was *Who read-through, we all scribble down notes. Small*

forgetting that I love them. *performance*
things - tone and pitch, don't shout this,

»do you often rewrite the script as a result of the *be quiet with that,*
emphasise that gag -- but also proper

read-through?« *drama notes. Why*
is she so cross? Can we explain why

That's what they're for - for performance and timing, *he runs?*
Do we even need that scene? Etc.

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but also to make the script better. That's why a Pink *»Heavily,*
ever?«

Draft is issued after a read-through. The pink pages *If need*
be. I sat in the read-through of The Grand

are any pages that have been revised at all. At a Doctor *Series*
Two, Episode 1, and realised I'd got a major plot

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David Tennant and Kylie Minogue pose for pictures after the Voyage of the Damned read-through, in the Central Baptist Church on London'sShaftesbury Avenue. Darenote ua C 2007 Photographer: William Baker

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 4 JULY 2007

01:52:45 GMT

RE: THE READ-THROUGH

The Sun got wind of Catherine

Tate, so we've fought

»should the script shift to fit the actor, or is it the actor's job to fit the script?«

FROM: BENJAMIN

COOK TO: RUSSELL T DAVIES

WEDNESDAY 4 JULY 2007 00:21:34 GMT

RE: THE READ-THROUGH

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SIX: THE REWRITER'S TALE

down. Being ground down? I feel sick with worry. When speeding
taxi, with the Empress of Racnoss using it as

I slow down, the whole engine slows down, the whole her eyes
and ears on Earth -- though I junked that idea

Doctor Who factory. I know, for example, that I'm not before I even
delivered the script. Now someone else gets

bullying anyone about the other writers' deadlines, when it. Damn.

I should be. It's all my fault. Realising that makes me feel Also, we
cast Max today: George Costigan. It was

more sick, which then, I suspect, slows me down further. almost on the cards
for Dennis Hopper to be Max,

Vicious circle. because it's fewer
days on set than Mr Copper, but we

On a more positive note, I had a script meeting with just ran out
of time. He had the script and apparently

Gareth after the read-through, so he can rewrite as much was
willing, he's even in the country now, but we didn't

of his episode as possible while I'm rewriting Keith's hear back (it's
hard to nag American agents), and we

- and Gareth was brilliant. He learns, and learns, and needed Max
for a prosthetic fitting on Wednesday, so it

learns. We went in with the biggest problem: why is all fell
through. But George Costigan is perfect.

Agatha Christie caught up in a murder mystery? Isn't That's
about it, update-wise. Oh, except I e-mailed

that a bit of a coincidence? Agatha's sheer presence had Julie today
saying:

to become part of the plot. I said, 'We're not leaving this *It almost*
goes without saying, but... in the climax to

room until we solve this, even if we're here for ever.' We'd *Series*
Four, with Donna, and Martha, and Rose, and

cracked it within ten minutes. 'Hang on,' we said, 'if *Sarah Jane*
and Captain Jack, all battling away to

we make one of the characters a Christie fan and they're *save the*
Doctor... I suppose you'd want a mysterious

reading a Christie novel as the alien activates... then the *shimmer*
of blue Stardust to make an appearance at

alien mentally inherits the murder mystery as a template *some*
point, wouldn't you?

and bases its actions on that!' Problem solved. She e-
mailed back with an 'OH YES!' So that's

And then Helen Raynor came in to discuss her two- a laugh.
part Sontaran adventure. I had to give away one of my

favourite ideas ever: Evil Cars! With Evil Sat Nav! I've FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

GMT SUNDAY 8 JULY 2007 21:30:00

been dying to write that for years. In fact, Evil Sat Nav

was in the first draft of The Runaway Bride, on board the **JAMES**
MARSTERS' ARSE

Captain John (James Marsters) and Captain Jack (John Barrowman) in It's not often that I'm sat in
a Cardiff bar with Spike

Tore/wood 2.1 Kiss Kiss, Bang Bong.

from Buffy, and Kylie
Minogue walks in!5 This city
is now, officially,
insane. And James Marsters is the
sexiest bastard alive,
much more so than he is on
screen. As straight as
the day is long, and yet every
single conversation
came back to sex with him. I wasn't
complaining.

For all that, I'm
back in the flat now, rewriting Planet
of the Ood...

RUSSELL T DAVIES FROM: BENJAMIN COOK TO:

GMT SUNDAY 8 JULY 2007 21:59:33



MARSTERS' ARSE

gooseberry. Who'd have thought it?
coming along?

best known as Spike in Buffy the
series Angel, was in *Cardiff* to film three
Two, in which he plays Captain John

RE: JAMES

Kylie Minogue playing

How are the Ood

5 American actor James Marsters,
Vampire Slayer and its spin-off
episodes of *Torchwood* Series
Hart, a rogue Time Agent.

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 THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 8 JULY 2007 22:34:07 GMT

realised is good. I'll bring out original writer hasn't

themes, punch up

moments, add signature dialogue,

RE: JAMES MARSTERS'

ARSE clarify stage directions and make cuts. To

every single scene, if need be.

Usually, the basic shape remains intact,

The Ood are... late. Bloody Ood. Must keep going,

invent brand new characters and but sometimes I'll

though, because I'm rewriting Agatha next week. She's

subplots... while at the

same time remaining faithful to

fighting a giant wasp. We really couldn't think what

the original writer. I'll

even impersonate them.

sort of enemy she should fight. Dickens? Ghosts.

Sometimes, yes,

this does mean treading on other

Shakespeare? Witches. But Agatha...? Then Gareth came writers' toes.

I'm sure some of them think of it as

up with a wasp -- and I remembered the old paperback vandalism.

Equally, to be fair, others are very grateful. But

cover of Death in the Clouds, which has a plane being my job is to get

the Best Possible Script on screen, even if

attacked by a symbolically giant wasp. 'That'll do,' we that means

stampeding over someone. The viewer at home

said. Our most tenuous link yet. doesn't care who

wrote it; they just want it to be good. My

job is to make it as

good as it can be. Take no prisoners!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

And it's got to be done

fast, so I haven't time to pussyfoot

SUNDAY 8 JULY 2007 22:49:04 GMT

around, transplanting

lines of dialogue, delicately. Even

RE: JAMES MARSTERS'
ARSE interesting stuff has to go sometimes,
because I can only

find room for myself

by shifting back all the furniture,

A Giant Wasp? I'll be happy so long as you've a posh making it my
own. This is a multi-million quid show that

butler, a country house, and someone murdered by a has to be the
absolute best it can be.

poisoned dart. Oh, and Agatha should be played by Hey, filming
on 4.X starts tomorrow. The first of three

Madonna. days on the Strut.
That's in at the deep end.

When you get a moment, can you explain the

'rewriting' process on Doctor Who". Do you ever worry FROM: BENJAMIN
COOK TO: RUSSELL T DAVIES

about treading on other writers' toes? MONDAY 9 JULY 2007
07:49:44 GMT

RE: JAMES MARSTERS' ARSE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 8 JULY 2007 23:05:56 GMT

you're the fifteenth most powerful Today's Guardian says

RE: JAMES MARSTERS' ARSE

at Upper Boat Studios is overseen by The construction of the Strut

Barber and director James Strong. camera operator Juiian

No dart, damn it. But a poisoned sting -- that's close!

And death by lead piping, just because that's so

irresistible. (Donna: 'Who uses lead piping?!') How we're

going to get a Giant Wasp -- a Vespiform, to be precise

-- to wield a piece of lead piping is going to make for a

fun Tone Meeting.⁶

Rewriting? I write the final draft of almost all scripts -- except Steven Moffat's, Matthew Graham's, Chris Chibnall's and Stephen Greenhorn's -- and that draft becomes the Shooting Script. I might change

at



least 30 per cent of the material, often 60 per cent, sometimes almost 100 per cent. I go over every line of dialogue, either adding new stuff or refining what's there; sometimes that means enhancing a line that the

⁶ Tone Meetings are where the heads of departments, the producers

and the director, gather to work out, scene by scene, how the episode can be made.

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PLANET OF THE OOD

player in the media industry. (You have to question the

choice of the word 'player', don't you?) You're up from

Number 28 last year. You're the highest-ranking TV
Series Four,
producer on the list. Well done! Again! You're making a
exec for
habit of these polls, aren't you?
Lindsey

This is Russell's e-mail to his fellow

producers (including Susie Liggat,

overseeing five episodes of

with Phil Collinson becoming

those episodes) and script editor

Alford, accompanying his completed

rewrite of Planet of the Ood...

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 9 JULY 2007 08:30:09 GMT

FROM: RUSSELL T DAVIES

RE: JAMES MARSTERS' ARSE

LIGGAT; PHIL COLLINSON; JULIE GARDNER;

TO: SUSIE

LINDSEY ALFORD

CC: BENJAMIN COOK

That gives me a year to murder 14 people. It can be done.
04:09:40 GMT

TUESDAY 10 JULY 2007

EP. 4.2

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 9 JULY 2007 08:45:55 GMT

haven't had time to check for

RE: JAMES MARSTERS' ARSE

stuff, but...

no new locations,

I wondered why you were so hung up on lead piping the
Halpen had to go and mention

o t h e r n i g h t .
cinema, and an Ood

Ideally, it's one of those

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
but do they even exist in

TUESDAY 10 JULY 2007 10:20:48 GMT

real cinema, one of the

RE: JAMES MARSTERS' ARSE

but I worry that it's going to look like

Not very Forty-Second

Have you seen yesterday's rushes yet? How's the Strut
trying. We've the same old

looking? Can you explain why it's important, as
this story, so it makes a nice

showrunner, that you view each day's rushes?
kids, to imagine monsters

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 10 JULY 2007 11:30:24 GMT
Ood-Sphere, which markets

Here we go. Finished. I

typos and

Remember I promised you

Susie? But then Mr

a cinema... so now there's a

attack within the cinema. 2

posh press-launch cinemas,

Cardiff? It could always be a

smaller ones,

we filmed in the local Odeon.

Century! But it's worth

sets revolving around

change -- and great for

romping through a cinema.

2 Mr Halpen is Chief Executive of the

Forty-Second Century. The

and sells Ood to the galaxy in the

Ood kill a visiting party of

cinema is the setting for a scene where

RE: JAMES MARSTERS' ARSE

sales reps.

Although this scene makes the transmitted episode, the

location has been altered to a less

costly Sales Reception Room.

The rushes are wonderful. The Strut is an amazing

set. I watch the rushes to correct things, if they can precision. For example, the moment they arrive on the

be corrected in time; sometimes it's too late. For Strut is too hysterical. 'Look! Big drop! Eek! Oh no!'

example, Foon has a daft hairstyle -- but it's too late to It's all full-pitch. When Morvin falls to his death, the

change, because of continuity, so there it is. In extreme pitch has nowhere to go. They're already squealing, so

circumstances (if she were the lead), I could demand there's no contrast. That led me to a note that I'd never

for it to be re-shot, but not in this instance. It can be given James until now, because it hadn't occurred to me:

toned down, though. Babs Southcott can do anything! don't make it too hysterical. Disaster movies thrive on

We can get away with it, because Foon is a big, funny that grim tone, that quiet fear, that bravery in the face

character. She can support big hair. You can even argue, of death, small people in big events, not screaming and

when Morvin dies, the funny hair is marvellously shouting. There are blunter notes, too. Debbie Chazen

contradictory; she's a tragedy in clown's clothes, which is wonderful. More of her, please. Favour her. Gray

has a nice sort of resonance. O'Brien (Rickston)'s accent is brilliant. He's Scottish

Mainly, I'm looking at the rushes for tone. The playing posh. Design, Wardrobe and Make-Up have

pitch of it. The height. The broadness. The speed. The

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DOCTOR WHO THE WRITER'S TALE

same way, so the script should convey the tone in every

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 10 JULY 2007 12:01:07 GMT

RE: JAMES MARSTERS' ARSE

Torchwood... well, that show may have found its voice,

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 10 JULY 2007 13:11:24 GMT

RE: JAMES MARSTERS' ARSE

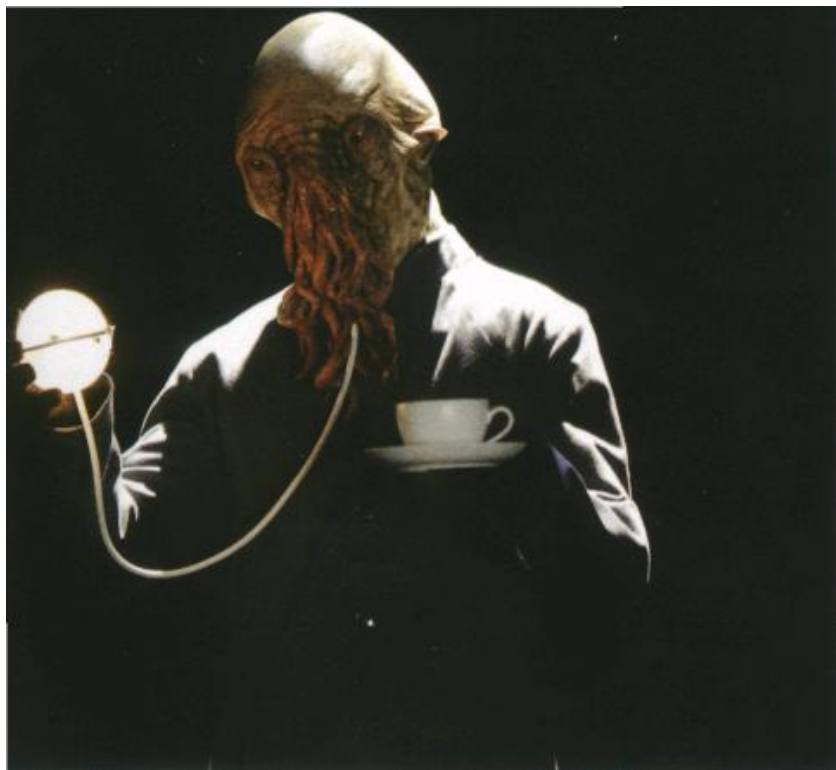
7 The Doctor's robot dog K-9 debuted in 1977 Doctor Who serial The

Invisible Enemy, remained with the show until 1981, and returned,

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alongside Sarah Jane Smith, in Doctor Who 2.3.

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CHAPTER

SIX: THE REWRITER'S TALE

because... well, because they're scripts.
exact science. Just as most things in life
machines, marriages, friendships, paper
everything. It's so easy, with hindsight, to say
much harder to pinpoint it at the start;
cent of dramas would be brilliant. In

don't work
They're not an
don't work --
planes,
what went astray,
otherwise 99 per

of life would be brilliant! And that's
happen. Everyone should have permission
again.

Bryan Elsley, the co-creator and
behind *Skins*, talking about the future of
need for a narrative for a young audience,

A subservient Ood from 4.2 Planet of the Ood.

fascinating -- and maybe absolutely right.

describe my job as 'transmitting'. You have to transmit He
did the most brilliant interview about this, maybe

all the time what this show is. To do that, you can't talk two
or three years ago, I think for the Sunday Times.

too much about the vague concept of the show; you
have That interview was so memorable because it frightened

to talk about the cutlery, the sound effects, the colour me.
It said that the people running TV now are of the

of that light in the background, and what sort of
jeans generation that grew up with it -- we know it, we know

Martha is wearing. TV, its
forms and potential -- but for the generation

Then again... my first *Torchwood*?. Yes, I agree, I'd
take coming up, those brought up not so much on TV but on

out that f-word now. It was trying to set a tone. It
was video gaming and user content, etc, TV is archaic. Soon,

saying, 'Go away kids' - as if that ever works!
Swearing Bryan said, we -- meaning me and him, and all of us of

rarely feels natural on TV. There's still so little of it on that a
certain age -- would be as redundant as the generation

the words stand out artificially. When I hear a swear
word before us. It was a real call to arms, to say that new forms

fact, 99 per cent

never going to

to fail and to try

If you listen to

driving force

drama and the

he is absolutely

He

two

me.

TV, its

I'd

It

!

a

swear

on telly, I look at my watch. I think, oh, 20-past-nine. of
storytelling were on their way. Maybe we won't like it,

It takes me right out of the scene. It needs to be judged but
that change, that shift, will and must happen. (Will

carefully. It's hard to imagine Queer as Folk without it - it's it?
Aren't certain rules about drama, about storytelling,

part of the energy - but I won't do it again on Torchwood. I as
old as the hills? Aren't there some truly fundamental

don't think it sits well with sci-fi. (Why didn't I
remember needs that will never change?) Looking back, that was

that when I was Torchwooding! Trying too hard,
I the path that led Bryan to Skins. He really is amazing,

suppose.) Someone used the f-word in the first episode
of and Skim uncertain tone just means that he's stumbled

Bob & Rose, and Paul Abbott told me to take it out. He slightly on the
first step. And stumbled bravely. Like you,

was so right. Such a delicate word, it jarred. I am
looking forward to Series Two, despite Series One's

See? You never
learn. shortcomings -- so Skins is far from a
failure.

But hey, I loved
your Torchwood criticism. Invisible

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK Ben does make
me laugh: I'm telling you all sorts of

TUESDAY 10 JULY 2007 13:43:20 GMT

things and you
might be thinking, blimey, oryeuch, or

RE: JAMES MARSTERS' ARSE you
bastard, and yet you have to stay invisible. You're

like Rose and her
dad sneaking into the Cyberfactory in

I've been thinking. That last e-mail -- a lot of it was crap, *The*
Age of Steel: give yourself away and... well, you'll be

the tone stuff. It was based on the assumption that
the taken to the Cybercontroller and given plenty of time

script is good, and then gets ballsed up by various levels to
destroy him. Never got that quite right, did we? But

of creativity. It was written too much from the writer's when you describe Torchwood's failure of voice - which point of view. Truth is, tone goes astray not because is my fault, I suppose, though they're all working hard of interference, but because, simply, most scripts don't to fix it for Series Two - then I sort of know where we work. That doesn't mean it's anyone's fault. Many scripts stand, and can go further.

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yuli@sha

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CHAPTER SEVEN

FIRE AND BRIMSTONE

In which JK Rowling is offered a part in Doctor Who, Russell begins the search

for his successor, and Emergency Protocol One is activated

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

TUESDAY 10 JULY 2007 22:49:33 GMT
GMT

FROM: RUSSELL T DAVIES TO:

THURSDAY 12 JULY 2007 21:35:06

SAD NEWS...

RE: SAD NEWS...

I just heard that David's mum is very ill. He's left the set Still no news on David's mum. We've managed to

and driven north, heading home to Scotland. Oh, bless rearrange stuff so far, to fill in with non-Doctor material,

the man. Filming in ruins, schedule bugged, and no but tomorrow we run out! The whole set - Kylie, too

insurance, because you can't insure against that sort of -- on standby. But imagine David, with his work ethic,

thing, but never mind that - poor David. Poor mum. *knowing that. Poor bastard.*

Production crises are a world apart from plain old

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
probably because a production crisis is

script worries,

WEDNESDAY 11 JULY 2007 13:34:12 GMT

shared. There's almost no problem that you can't write

RE: SAD NEWS... your way out of.
Location falls through? Lose a cast

member? Camera fault? They can all be written around.

185

When you hear the news that David has to dash off, That training comes from working on the soaps, I think.

when Phil or whoever breaks it to you, and you realise I was on

Coronation Street when Lynne Perrie (who
that the making of one of your scripts is, unavoidably, played Ivy
Tilsley) was forever falling sick or off the
compromised - what do you do? Do you shrug and wagon,
and always at least one actor, in an ageing cast,
move on? Are you too busy worrying about writing to needed
a sudden day off. Soaps are great big ruthless
get caught up in such production problems? Is that
Phil's machines that simply can't stop, so you have to find a
job? Or do you have a moment, however brief, of sinking way to
cope. The only Doctor Who example I can think
your head into your hands and weeping uncontrollably?! of is
The Shakespeare Code, when the Doctor and Lilith

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THE WRITER'S TALE

of Mine All Mine was written in France - and it was truly

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CHAPTER

SEVEN: FIRE AND BRIMSTONE

one who can rewrite an entire episode. I need to

I can holiday when all this is over.

really believe that writing is never happy? (What

ask me!) Well, I think that was a grandiose thing

the only

be here.

Do I

a day to



say. I must have been in martyr-mode. It can
unhappy, certainly. Writing can be a hell of a load
misery. It's such a hard job. Writers never talk about
hard it is, out of the fear of being pretentious. "Try

for me to
be
of
how

nurse or a teacher,' people say. No, sod you -- try writer! Try sitting with every doubt and fear yourself and everyone, all on your own, with no or help or conclusion. I know I'm sort of a happy love a laugh, but I think that's because the job hard. At the same time, writing can be the most job in the world. When I'm happy with a I'm happier than you can ever imagine. Delirious! what I mean is, writing is never easy. Yes, that's meant. Moffat sent me a great e-mail about this other day, in which he wrote:

Cleese once said (at the time of Fawlty Towers, he owned comedy) that he thought his main as a writer was that he knew how hard it supposed to be. That's what I mainly think when read scripts -- I think, you have no idea how hard is.

'All that regenerative energy shoots out...' Illustration by Russell T Davies.

have no idea how hard this is.' I could have that tattoo.

being a
being a
about
ending
man and
is so
wonderful
script,
I think
what I
the

*John
when
advantage
was
I
this*

'You
as a

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

FRIDAY 13 JULY 2007 11:58:01 GMT

FROM:

RUSSELL T DAVIES TO: BENJAMIN COOK

RE:

SAD

NEWS...

23:23:52 GMT

SUNDAY 15 JULY 2007

RE: SAD

NEWS...

So whereabouts in Italy is your 'holiday'? Aren't you
just a little bit tempted to say, 'Screw this, I'm
not at David's mum died at noon today. So sad. He's back

flying back for anyone. Somebody else can sort out
this work tomorrow - because he wants to be -- and will
stay

mess'...? Or are you too much of a control-
freak? until the funeral, which is Saturday. I can see
what he

»I don't think writing is ever
happy« means, he'd rather be working, although
I worry that

Do you really believe that? --
having been through it myself-- he doesn't know how

huge
and never-ending it is, the death of a parent. To be

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

going
through that with a bloody great camera shoved in

FRIDAY 13 JULY 2007 20:12:54 GMT

your
face...

RE: SAD NEWS...

The holiday villa is in Sorrento. Frankly, it's palatial.
But

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

JULY 2007 00:49:27 GMT

MONDAY 16

today I made the terrible decision: I booked myself a flight

home after just seven days out there. I simply can't
stay **RE: SAD NEWS...**
away. That's not control-freakery; that's genuine panic. The

187

rest of the team is brilliant at sorting out problems, but
I'm I hope David is all right. It's easier to throw yourself into

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STEVEN MOFFAT

This is Steven Moffat's reply
to Russell's 'Elephant
in the Room' e-mail. It would be a couple
of
months before either Russell or Steven had a
chance to follow this up...

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
TUESDAY 17 JULY 2007 12:25:49 GMT

TO: RUSSELL T DAVIES
RE: SAD NEWS...
JULY 2007 11:59:42 GMT

FROM: STEVEN MOFFAT
THURSDAY 19

RE: HELLO

-- kids, Hartswood, Cardiff,

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
TUESDAY 17 JULY 2007 12:51:37 GMT

RE: SAD NEWS...

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
TUESDAY 17 JULY 2007 13:11:02 GMT



RE:
NEWS...
with kind permission

SAD
Reproduced

..... 1 Hartswood Films is an independent production company found-
ed by Steven Moffat's
mother-in-law. Moffat's wife, Sue Vertue, is a
..... producer and board director at Hartswood. Her producing
credits
..... include BBC sitcom Coupling, which Moffat created and wrote.
.....

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AND BRIMSTONE

Text message from: Ben

Sent: 18-Jul-2007 16:52

I'm on set with Kylie Minogue! In Cardiff's
old



Coal Exchange building! Ha ha ha! Mind you,
on such a sunny day, trust us to be filming
inside.

Text message from: Russell

Sent: 18-Jul-2007 17:56

Kylie just asked me if I wanted dinner in the

hotel tonight. I turned her down, because I'm
rewriting Agatha bloody Christie. I'm telling
you this just so you can make a note of my
pain in The Great Correspondence. Oh, my life!

Text message from: Ben

Sent: 18-Jul-2007 20:31

You chose Agatha over Kylie? Are you sure
you're gay?

Text message from: Russell

Sent: 18-Jul-2007 20:45

I think choosing Agatha over Kylie is a whole

in 4.7 The Unicorn and the Wasp.

new level of gay. Gay Mark II.

Fenella Woolgar as Agatha Christie

THE DOCTOR

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Niggles aside, let's look in

WEDNESDAY 18 JULY 2007 22:07:16 GMT

the library.

AGATHA CHRISTIE

so cut it.

But I thought it was too risky,

I'm now amusing myself by trying to get as many Agatha FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

17:24:18 GMT

THURSDAY 19 JULY 2007

Christie titles into the dialogue as possible.

RE: AGATHA CHRISTIE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 18 JULY 2007 22:25:56 GMT

was hard. Bloody hard.

Well, I've finished 4.7. That

RE: AGATHA CHRISTIE
much more intricate than it would

Gareth's version is

first appear, so I had to be

really, really careful, filtering

I'll give you 20 if you can slip in Ten Little Niggers. through it. I couldn't just blunder in, adding explosions

and monsters. I had to keep the lightness and the

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK cleverness of Gareth's original. That's exhausted me.

WEDNESDAY 18 JULY 2007 22:33:43 GMT

I'm off on my holidays in half an hour. I'll have my

RE: AGATHA CHRISTIE mobile on me in Italy, but only my BBC e-mail while

I'm away. I've never used that account before. You get

Actually, I did try: given it when you join the BBC. A lot of people have

presumed that it's working all the time. The IT man

DONNA opened it up yesterday, for the first time, and there were

189

It's like Ten Little -

24,000 e-mails waiting for me! I told him: 'Delete.'

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THE ADIPOSE

This e-mail exchange, on 18 July, between Russell and visual FX producer Will Cohen, from The Mill, regards the monsters in 4.1. 'I blabbed to someone else,' Russell told Benjamin later that day. 'I feel unfaithful. I've been having various thoughts and worries about 4.1 for about three days now, and simply haven't had time to write to you about them all. But then Will came blundering in with a production question, and I sang like a canary...'

FROM: WILL COHEN TO: RUSSELL T DAVIES

repeat ourselves with
CGI Big Monsters, whereas little, WEDNESDAY 18 JULY 2007 11:47:43 GMT
scuttling, cute-but-
horrible white blobs, with stumpy EP. 1 - SERIES FOUR
legs and mewling
mouths... well, it feels new. But also it

feels difficult,
problematic, expensive, and a nightmare. I know you're insanely busy, but
I'm just wondering, I rather like that! for my own advanced
scheduling purposes, if you think

there may be a CGI creature in Ep 1... ? FROM: WILL
COHEN TO: RUSSELL T DAVIES

WEDNESDAY 18 JULY
2007 12:06:01 GMT

FROM: RUSSELL T DAVIES TO: WILL COHEN RE: EP. 1 -
SERIES FOUR WEDNESDAY 18 JULY 2007 11:59:21 GMT

RE: EP. 1 - SERIES FOUR I absolutely love
this idea. It's fresh, exciting, scary and

fun. We want to blow
everyone away with the series. I'm beginning to think there might be. I'd
been thinking opener. Heading outside the comfort zone --
exactly of a green vegetable/seaweed monster, creeping
over where we want to be! If we keep the amount of FX human
skin... but that's been done to death, hasn't it? shots to a
minimum, we may be able to use this crowd. And now I'm quite excited by
the idea of a different sort software, Massive. We have an
exclusive western-of CGI creature -- depending on the cost. Have you seen
that car advert with those sinister little puppets/knitted
soft toys chasing after a car? They're only a few inches
tall. I think they're meant to be funny, but they creep
me out. I was thinking along similar lines as that, but
spongy creatures -- almost cute, rudimentary, blank

blobs, maybe eight inches tall, with stumpy arms and legs, and a mewling mouth. No lip-sync; they just mewl. They'd trot along, seemingly cute, like a kid's soft toy - but deadly! And they'd be white -- or a sort of marbly white - because they're actually made out of fat. Don't laugh, they are! It's modern-day Earth, a sinister



weight-loss plan. 'Your fat just walks away from you.' And it does'. People take a pill, which turns out to be an egg, then, while you're sleeping, a little creature grows out of your fat, comes alive, separates away from you and walks off'. Yikes. Horrible.

Trouble is, for some shots, we'd need hundreds of them. Trotting along the streets. Mewling. Clambering

over people. We've never done that hordes-of-little-creatures shtick. I'm quite excited by this idea. I'm worried that we might, in our fourth year, start to

from you.' The Adipose in 4.1

'Your fat just walks away

C.M.O.N.S., a band of woven hand puppets, featured in adverts for the 2007 model Vauxhall Corsa.

Partners in Crime.1 The

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AND BRIMSTONE

hemisphere license for Massive, which uses AI to tell
from: Russell

Text message

the models what to do, to step over or move around
Jul-2007 10:13

Sent: 25-

things in an environment. I'll get to thinking about
hard to work. I have

Nice and hot here. Very

time, costs, etc, and e-mail you back later.
write. Bah! But I'm 70

to lock myself away to

book. Blimey,

pages into the new Harry Potter

FROM: WILL COHEN TO: RUSSELL T DAVIES
I can't read

what a return to form. Good old JK!

WEDNESDAY 18 JULY 2007 12:29:33 GMT

fast enough.

RE: EP. 1 - SERIES FOUR

Text message from: Ben

Sorry to bombard you, Russell, but we're having
Jul-2007 12:33

Sent: 25-

chats. How about if the fat doesn't take any one
hours. Just wait till you reach

I finished it in 24

shape, but can change to a multitude of forms?

Chapter 36!

When the creatures attack people, they can

transform into a head, mirror people screaming or
from: Russell

Text message

laughing, etc? My worry about a white blob is how
Jul-2007 17:37

Sent: 26-

it would look, a few pixels in size, in a daylight street
RIDICULOUSLY sad. It's

Dobby just died! I am

scene...? Check out on YouTube our Tooheys Extra
bloodbath. But so exciting! I'm

turning into a

Dry commercial -- I'll send you the link -- where
Blame JK.

abandoning Pompeii.

someone's tongue leaves their body while they're

sleeping and heads off to a party.
Russell

Text message from:

Sent: 27-Jul-2007 11:53

FROM: RUSSELL T DAVIES TO: WILL COHEN
Mrs

I finished it last night. What a book!

Weasley fighting Bellatrix! 'NOT MY

RE: EP. 1 - SERIES FOUR

DAUGHTER, YOU

BITCH!' Ha ha ha.

OH MY GOD, THAT TONGUE! That's brilliant.

FROM: BENJAMIN

COOK TO: RUSSELL T DAVIES

SUNDAY 29 JULY 2007 18:13:16 GMT

That's what the Adipose - yes, they're called Adipose
(I remember from O Level Biology, 'adipose' is a
posh word for fat) -- will do. They'll separate off from
someone when they're sleeping. They distend out of
the stomach, the stomach skin stre-e-e-etching, and
then plop! - divide off into separate little creatures.

HOLIDAY!

Good holiday?

FROM: RUSSELL T DAVIES

TO: BENJAMIN COOK

SUNDAY 29 JULY 2007 20:21:48 GMT

I'd like them to be expressive, but I think they might
start to lose their identity if they morph into any
shape. I think the sheer, weird, freaky cuteness of
these things is the key.
now. Mind you, I was even

RE: HOLIDAY!

Holiday fine, yes. Gone

Back when we very first started, in 2004, I wanted
tiny restaurant on a godforsaken cliff top

recognised in a

to use the best imagery from current adverts and
Coast, by a little girl called Molly. One of

on the Amalfi

pop videos. Like Cassandra, inspired by stick-thin
going tell 'em to sod off, just to see the

these days, I'm

celebrities, etc! But ever since her, I think I've
dad's face!

look on mum and

become a bit traditional, and it's time to remember
But I dream of it.

No, I won't.

core values, to remind myself of why I'm doing
this flat for five minutes -five bloody

I was back in

this, and to push things further than Yet Another
was at the door. Lovely to see her

minutes - before Julie

Monster.

and all that, but c'mon!

It's like walking into a blizzard.

have to rewrite the end of 4.7,

because David thinks -

quite fairly -- that ramming a car

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DOCTOR · WHO THE WRITER'S TALE

Harry Potter and the Deathly Hallows was released? She

Potter book, how I'd love to write something like that,

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

02:15:24 GMT

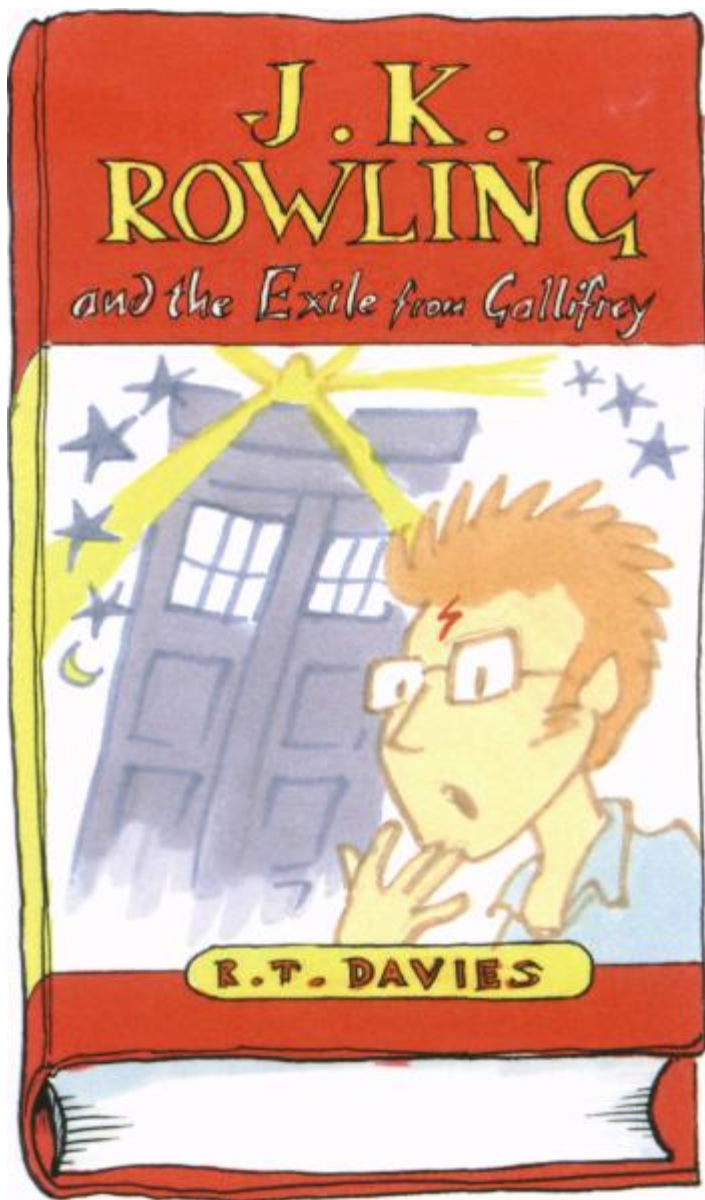
MONDAY 30 JULY 2007

RE: HOLIDAY!

Who\ We've done Dickens, Shakespeare, Agatha Christie...

by Russell T Davies.

Fantasy publishing? Illustration



RE: HOLIDAY!

¹ The script had the Doctor driving an open-top tourer into the Vespiform, which falls into a lake, where it drowns.

2 Rita Skeeter is a reporter of dubious repute in the Harry Potter

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Another good reason for Russell to visit the Voyage of the Damned set on 31 July 2007: a visit from Sixth Doctor actor Colin Baker (centre).

FROM:

BENJAMIN COOK TO: RUSSELL T DAVIES

JULY 2007 08:45:45 GMT

TUESDAY 31

RE:

HOLIDAY!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 30 JULY 2007 23:51:51 GMT

RE: HOLIDAY!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 31

JULY 2007 15:16:25 GMT

RE: HOLIDAY!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 3

AUGUST 2007 12:38:55 GMT

Ribos Operation, or that wonderful Fortune Teller in

Snakedance? Thank Christ for Doctor Who's rich history!

RE:

HOLIDAY!

3 The Sisterhood of Karn appeared in 1976 Doctor Who serial The

Brain of Morbius: the Seeker in 1978's The Ribos Operation; the

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Fortune Teller in 1983's Snakedance.

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(RE)WRITING

POMPEII

In this extract from James Moran's original script

for 4.3, the Doctor and Donna have just arrived

in Pompeii (which they've mistaken for Rome) in

AD 79, in a bustling Pompeian marketplace...

DONNA

This is -

this is not

today.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY

3

AUGUST

2007

21:45:41

GMT

DOCTOR

RE:

HOLIDAY!

today. Every

Course it's

day is

today, as long as

it's today.

Basic time

theory, that.

He strides off, exploring.

Donna has trouble speaking.

DONNA

No, it's not 'today' -

today. It's before today.

Not present day. The

past. We're

in... the past.

A market trader holds out a

gourd to

Donna.

MARKET TRADER 1

Gourd, madam? Very

reasonable.

DONNA

No, thanks, I... I've

already

got one. Doctor!

TO:

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 4 AUGUST 2007 14:17:53 GMT

STREET OF MARKET

4. EXT. SIDE

POMPEII

An

offshoot of the market,

filled with

interesting fruits

and foods.

Donna struggles to

keep up with

the Doctor.

DONNA

We're in

the past!

DOCTOR

You don't want to see

the boring

old present,

do you? We want to see

what it was really like.

In the past. Soak up all

that past-y

goodness.

Look at it.

4 Each series is split into filming blocks of one, two, or three episodes, Donna touches a wall, picks up
overseen by the same director. Block One of Series Four comprised a vase. Tears in her eyes.

4.X only (directed by James Strong), Block Two comprised 4.7 and 4.2

(Graeme Harper), and Block Three comprised - at this stage - 4.3 and

4.1 (Colin Teague).

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been	DOCTOR (CONT'D)	Anyway, it's all
	Ah, good old Rome! The	rebuilt now.
	Colosseum! The Pantheon! The	
	Circus	
Maximus!		DONNA
fine.		Simple 'yes' would be
to that	He looks around at the surrounding	Hold on - I spoke
understand	area, standing on a box to get	man. You! Can you
	a better view. It's obvious	me?
	that none of the things he just	
trader.	mentioned are anywhere in sight.	She addresses another
	He frowns.	
TRADER 2		MARKET
	DOCTOR (CONT'D)	Course I can.
	Well, somewhere around here,	
	I'm sure. Might be a tad off	DONNA
Latin!	course.	Doctor! I'm speaking
		I must be one of those
	DONNA	language geniuses.
You		
Einstein was	And it's safe? You've been	know, like how
but then	here before?	rubbish at school,
		it turned out -
	DOCTOR	
	Once, yes. Didn't go very	DOCTOR
TARDIS.	well, had to leave in a	No, that's the
	bit of a hurry... And I had	Translation thingy,

gets

head.

then?

Where

familiar.

sights,

ancient

this. I

NOTHING to do with Rome

burning down, before you

ask, that was entirely not

my fault at all. Mostly.

inside your

DONNA

Oh. I'm not a genius,

DOCTOR

Not as far as I know.

is everything?

He's still trying to get his
bearings, nothing looks

Donna is still staring at
everything, taking in the

sounds, smells, madness.

DONNA

Okay, so we're in

Rome. I can handle

can do this.



Reproduced

with kind permission

that

This is Russell's rewrite (on 4 August) of

section...

DONNA

I'm here, in Rome,

Noble, in Rome! Me!

just weird. I mean,

here's dead!

THE DOCTOR

Donna

This is

everyone

them

I wouldn't go telling

that.

The Doctor (David Tennant) meets a Pompeian trader (Phil
Cornwell).

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(RE)WRITING POMPEII (continued)

DONNA

No, but... Hold on a minute,
that sign over there's in
English. You having me on,
are we in Epcot?

Hand-painted stall-
sign, Two amphoras for
the price of one.

THE DOCTOR

No, that's the
Tardis translation
circuits, just
makes it look like
English. Speech as
well, you're talking
Latin, right now.

DONNA

Seriously? I just

said 'seriously' in
Latin? But... what if
I said something in

actual Latin? Like,
Veni vidi vici', my Dad

says that when he comes back
from the football, if I said

THE DOCTOR

Welsh. You sound Welsh.
There we are, I've learnt
something.

As they stroll away -

CUT TO A SOOTHSAYER,

good distance away.

Woman, 20s, in robes,

face painted white,
with strange patterns.

Part-witch, part-
priestess. She's hiding
in the shadows of a
doorway, staring at the
new arrivals.

And she keeps to the
shadows, as she follows
m.
the ..

CUT TO:

2. EXT. POMPEII STREET - DAY

THE DOCTOR & DONNA walking along.

'veni vidi vici' to that
lot, what would it sound
like?

Throughout: a good distance away,
the SOOTHSAYER follows.

DONNA

THE DOCTOR
Um... I'm not sure. Have to
think of difficult questions,
don't you?

Don't our clothes look a bit
odd?

THE DOCTOR

Naaah, Ancient Rome,
anything goes. It's like
Soho, but bigger.

DONNA

I'm gonna try it...

Goes up to a STALLHOLDER, a cheery
Cockney, selling fruit.

DONNA

Have you been here before,
then?

STALLHOLDER

Afternoon sweetheart, what
can I get you, my love?

THE DOCTOR

Ages ago. And before you
ask, that fire had nothing

DONNA

Veni vidi vici!

to do with me, well, not
very much, well, a little
bit, well... But I never got

STALLHOLDER

(like she's dumb)

the chance to look around
properly! The Colosseum!
The Pantheon! The Circus

Ah. Sorry. Me no speak

Maximus ! Although... you'd

Celtic. No can do, missy.

expect them to be looming by
now, where is everything?

DONNA

Let' s try this way...

Yeah...

(back to the Doctor)

How's he mean, Celtic?

yuli@sha

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FIRE AND BRIMSTONE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

she was dazzling! After all right next to David, and

SATURDAY 4 AUGUST 2007 15:33:41 GMT

development, I just sat there and that Penny/Donna

RE: POMPEII thought, this is exactly what I wanted. All that work,

e-mails to you, actually had all that thinking, all those

Who has the horrible job of telling the writers that a result. She's an equal to the Doctor, a friend, a mate,

you're taking over their scripts? a challenge. It struck me -- this is how Barbara Wright

were a 2007/8 character.5 would be written, if she

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Catherine takes a funny line, makes it That feels good.

SATURDAY 4 AUGUST 2007 15:56:23 GMT

aims it like a dart - which makes five times funnier, and

RE: POMPEII David raise his game. He throws back a javelin! I'm

scared I'd been all this time, so happy. 1 realised how

That's always Julie's job. The writers are told in advance because you never really know if something is going

that it might happen. It's a condition of the contract. to work.

They've all got my number and e-mail address, if they Anyway, this has all interrupted the writing of

want to have a pop at me. Once it's done, I do phone Pompeii. It's annoying, when writing gets interrupted,

them up to explain how and why and wherefore. Keith because you lose the energy, the drive, the flow. It's hard

Temple was absolutely delightful about my rewrites on to summon it back. I'll have to smoke-and-coffee myself

his Ood script. Such a nice bloke.
tomorrow. I sat here for hours today

managed little more than reducing

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
pages to 32, then I wrote one new

TUESDAY 7 AUGUST 2007 23:31:10 GMT

ish, and added a joke for Donna

RE: POMPEII
shops in Pompeii ('T K Maximus')...

the script tomorrow! Especially

Donna Noble arrived today! She was glorious. We
and Phil heading oft to Cinecitra Studios on

had the read-through for 4.2 and 4.7, Catherine sat
week.6 (It looks as though filming in Rome

the best time for me to slow

panic tomorrow. Of course, while

and worries are stirring. How

presence in Pompeii is allowing

tell the future? In Doctor Who

scientific explanation, even if it's

Pompeii on a Time Rift? Don't laugh,

RUSSELL T DAVIES

00:10:26 GMT

back into that state

-- all day, really - and

the length from 33

page, which is all right-

about going to the

but I promised to deliver

with Colin

a recce this

really will happen!) Not

down. But I'll have to

1 pause, the problems

come the Stone Aliens'

the city's soothsayers to

terms, there must be a

not real science. Is

it's a quick solution.

FROM: BENJAMIN COOK TO:

WEDNESDAY 8 AUGUST 2007

RE: POMPEII



day consist of, to stop
typical day, in your role as

Jacqueline Hill) was one of the original
show at its inception in 1963 and

197

Catherine Tale as Donna Noble.

is where HBO/BBC series
outdoor sets comprising elaborate

So what does a normal
you writing? What's a
showrunner?

5 Barbara Wright (played by
Doctor Who coin pan ions, joining the
staying until 1965.

6 Rome's legendary Cinecitta Studios
Rome was filmed, on five acres of
reconstructions of Ancient Rome.

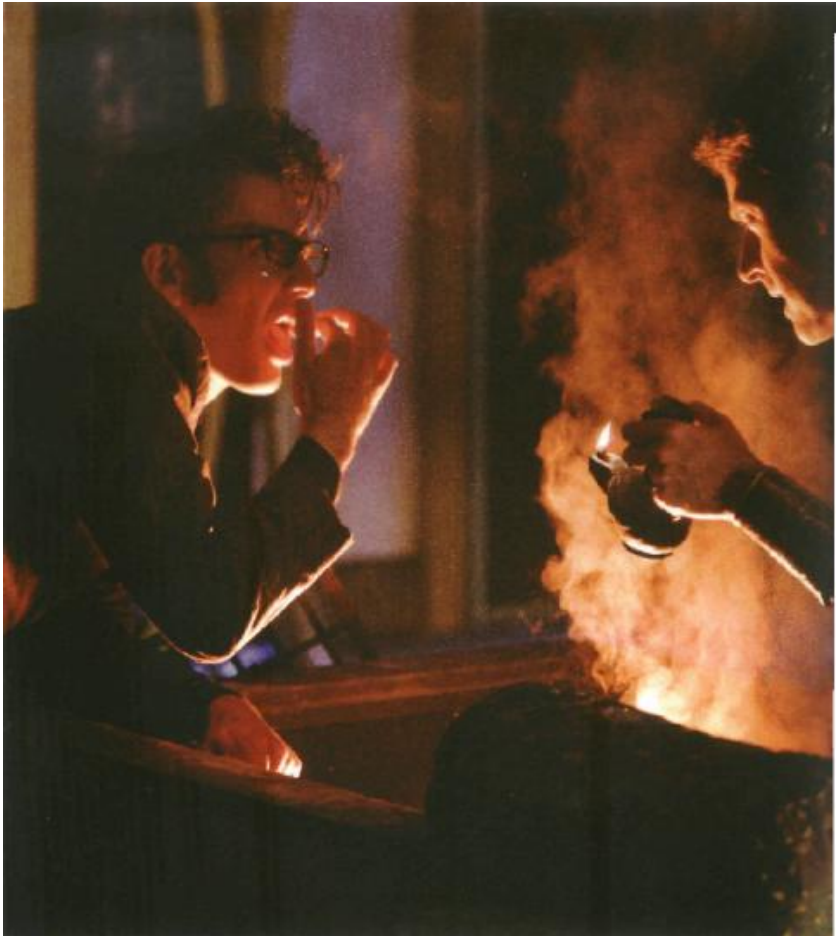
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DOCTOR WHO

THE WRITER'S TALE





The original Episode 2, Planet of The Ood(left). was swapped in the running order of Series Four with Episode 3, The Fires of Pompeii (right).

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 8 AUGUST 2007 00:38:34 GMT

RE: POMPEII

Who and Torchwood, all good, no notes, and the online

-- and in Doctor Who, if the next production team

fancy a

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FIRE AND BRIMSTONE

link with the past. Yes, I think we're going to do it.

FROM: RUSSELL T DAVIES

TO: BENJAMIN COOK

FRIDAY 10 AUGUST 2007 02:14:55

GMT

Also, and this is top secret (do not tell anyone), Phil

has been offered the job as producer of Coronation

RE: POMPEII

Street. I'm so happy for him. He loves Coronation Street.

It's possibly the only job in the UK that could replace Pompeii. Not enough. Colin and

I'm on Page 43 of

Doctor Who in his heart. He'd be the king of Manchester!
right now, screaming for pages.

company are in Rome

And it wouldn't be till the beginning of next year, so took all day to think of the water

Well, tough. It

he'd only miss the filming of the final two episodes of Doctor uses it to face off the alien-possessed

pistol. The

Series Four. But... but... Jane Tranter wants him to stay the head of the Sibylline Sisterhood

High Priestess,

at the BBC (of course she does - he's brilliant), so she's where the time goes. Or rather -- I

in Pompeii. That's

throwing a brand new North-West Drama job at him, the water pistol at about midday (in the

thought of

He'd be based in Manchester, as Head of Drama for the Sarah Jane Edit), and it took the rest of

middle of a

entire region. Well, Phil doesn't know what to do. What convince myself it can work. A lot of doubt.

the day to

a dilemma! Today was talking him through that. Russell realised it's a great scene; it's very Doctor to

Eventually, I

T Counsellor.
water pistol. His character allows you

face an alien with a

And then more work - I disagreed with Peter with murder. Sometimes.

to get away

McKinstry's design of Ood Sigma's hip flask. It's too

tricky for a blind and gloved actor. Lovely design,

FROM: BENJAMIN COOK

TO: RUSSELL T DAVIES

FRIDAY 10 AUGUST 2007 22:51 :04

GMT

though. I ate a lasagne, cold, because I didn't have time

to heat it up. That's bad, isn't it? I saw a second hip-flask **RE: POMPEII**

design, and approved it. I was asked to sign off on the

Series Three DVD boxset cover, but didn't, because it's **There are**
reports on the news that a fire last night

terrible. I texted RussellTovey, just... because. I read **destroyed part of**
the Cincitta Studios in Rome. Isn't

and approved three BBC Novel proposals and one BBC **that where**
Colin and Phil and the team arc at the

Audiobook proposal. I suggested a commission for Joe **moment, on**
the recce? According to BBC News:

Lidster for a Torchwood radio play. I e-mailed Ben - **Flames leapt**
40m (130ft) into the air at one point

Oh. That's you. **before the blaze was**
brought under control. The fire

Bloody hell. And this is a normal day. It's barmy. **engulfed about**
3,000sq m (32,000sq ft), firefighters

Mind you, every time I say to myself, 'I can't wait for **said. There**
were no reported deaths or injuries.

it all to end,' something grabs me. Julie and I spent the **Firefighters**
fought the blaze all night and prevented,

car journey to Upper Boat today talking about the New **the fire**
spreading to the densely populated urban

Studio. They're thinking of building it from scratch **area around**
the film studios. The fire began in a

next to the St David's Hotel. Near my flat! To house **store for film**
sets, destroying sets used in a television

Doctor Who, Torchwood, Sarah Jane, and various other **series about ancient**
Rome, produced by HBO and

BBC shows. That's vast. They're even talking about **the BBC.**

having Universal Tours-style visits! Just as I contemplate **Phil didn't nip**
outside for a smoke, did he, and drop

leaving, they go and make the empire bloody tangible, **his cigarette?**
Will Doctor Who still be able to film at

right on my doorstep. Oh, so tempting, to stay and help **Cinecitta?**

set that up. That's thousands of jobs, literally. It's only a

plan at the moment, but a plan that's hastening every

DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

day. Ed Thomas is drawing up designs. It would be his

SATURDAY 11

AUGUST 2007 02:50:16 GMT

masterpiece. And I'll miss it. Well, I'm going to keep this **RE: POMPEII**

flat on, so I can press my nose up against the windows
and cry. The fire! Yes, bloody
hell. The reports from Rome are

199

I really can't keep working at this rate. It'll kill me. It that there's still
enough of the set left standing for us to
has to stop. film on. Of course, I did
ask if they had footage of the

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JAMES

MORAN

of his Pompeii

After reading Russell's rewrite

episode, James Moran e-mailed script editor

Brian Minchin...

FROM: JAMES MORAN TO: BRIAN MINCHIN

MONDAY 13 AUGUST 2007

11:20:15 GMT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 11 AUGUST 2007 03:58:19 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 12 AUGUST 2007 18:33:52 GMT

1. The first line of the poem is "The Unquiet Dead".

2. The second line of the poem is "The Unquiet Dead".

3. The third line of the poem is "The Unquiet Dead".

4. The fourth line of the poem is "The Unquiet Dead".

5. The fifth line of the poem is "The Unquiet Dead".

6. The sixth line of the poem is "The Unquiet Dead".

7. The seventh line of the poem is "The Unquiet Dead".

8. The eighth line of the poem is "The Unquiet Dead".

9. The ninth line of the poem is "The Unquiet Dead".

10. The tenth line of the poem is "The Unquiet Dead".

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2. The second line of the poem is "The Unquiet Dead".

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9. The ninth line of the poem is "The Unquiet Dead".

10. The tenth line of the poem is "The Unquiet Dead".

Simon Callow as Charles Dickens in 1.3 The Unquiet Dead.

1. The first line of the poem is "The Unquiet Dead".

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9. The ninth line of the poem is "The Unquiet Dead".

10. The tenth line of the poem is "The Unquiet Dead".



on other things.

-- which has happened to me

[https://www.youtube.com/watch?v=...](#)



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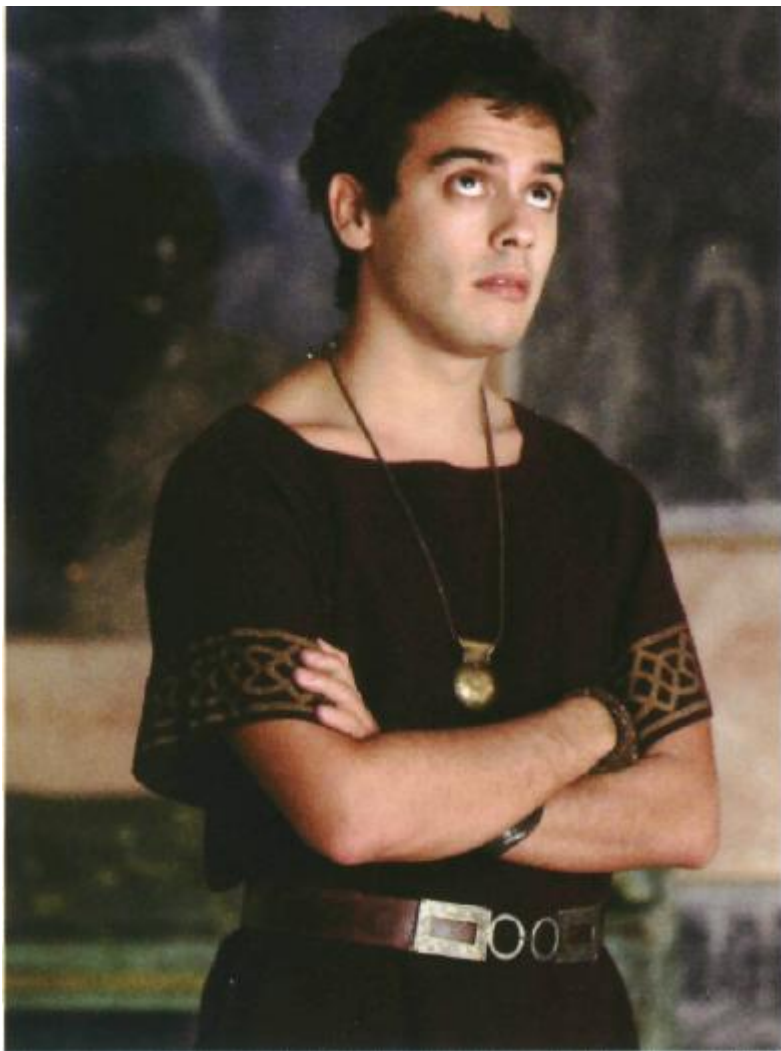
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Callow for that part -- but Mark's script for *The Unquiet Dead* wasn't ready.

After that, in some ways, it became a trap. I'd be rewriting an episode and I'd be thinking, well, if I didn't get a credit for the last script that I rewrote, why should I single out this one? And I have to be fair to the original

writers: they work so hard and deserve that credit. It's partly arrogance as well, because I don't think my rewrites are as good as my actual scripts. (With the exception of The Impossible Planet and "The Satan Pit. God, I love that story!) For instance, I think the Pompeii episode works now, though it's curious how still it's inherited the linear shape of James' original. I reckon I'd still have written it better had it been mine from the start. Instead of all those months of thinking and consideration,

rewriting somebody else's script is more like plate-Pandolfo) in 4.3 The Fires of Pompeii.

spinning -- keeping lots of things in the air, making them look pretty, hoping that they won't crash. In an emergency, I throw lots of things in there - soothsayers,

has 25 or so lines, so theoretically

psychic powers, prophecies, funny squares of marble true that no parts are small) - a lot - and hope that I can make a story out of them as I go

consisted of turning him, like a barbecue,

along, like an improvisation game. When you've a big, cooked all the way through.

central conceit like a volcano, as long as you make sure my rewrite, he's sullen and hung

everything streamlines into that (it's not plate-spinning; appears, but then he deepens as he

it's a maypole - it's a multi-metaphor!), then it should

before his parents ("But she's sick!"),

hang together. The psychic powers are caused by the dust,

Quintus (Francois

would have

Quintus (who only

a small part, but it's

of my rewrite

making sure that he's

Metaphor heaven! In

over when he first

defends his sister

then greedy when the

Doctor offers him money to take
which is the aliens, and the aliens are thwarted by the
lives, then as scared as a little kid
volcano erupting, etc, etc, etc. Ram them all into each
Lucius' quarters ('Don't tell my
other. It's not a maypole; it's a car crash! Fun, though.
when he throws the burning torch
escape Lucius, then magnificent back
FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
SATURDAY 18 AUGUST 2007 00:29:47 GMT
villa when he kills the Pyrovile with
RE: POMPEII
water.s And then he's transformed at the
has become a doctor himself, the
That's what I mean by turning. No
I was doing further production rewrites on Pompeii
all capable of change -- not just
today, and thinking about our e-mails earlier in the
year, and what I said about characters, that you should
plot-reveal, but all the time. They become
allowing them a fuller life. Quintus
keep turning them, keep seeing them in new lights, so
stuff, but there's still an essential
they live a bit more. Now, James didn't have time to
which only gets richer as he turns.
get his Pompeii script to that stage of finessing, so he
Peter Capaldi agreed to play
only got the Caecilius family to first base -- the father

him to where Lucius
when they break into
dad!'), then brave
at the soldiers to
at the Caecilius'
the bucket of
end: the sullen youth
image of his hero.
one is fixed. They're
once in some
more distinct by
goes through a lot of
Quintus-ness to him,
In other news...

Caccilius today.

Brilliant casting! And with the most

was henpecked, Metella was a nag, Quintus was sullen,

handsome Quintus

you could imagine: a young actor

Evelina was girlish.⁷ Fine, good starting point, and James

called Francois

Pandolfo. Julie said, 'Does his skin-tone

made them much more distinct than a lot of writers

⁷ The Roman family in 4.3 consists of a father (Lobus, listed as
the City Government; he

⁸ Lucius Petrus Dextrus is Chief Augur of

Caecilius in the script), mother (Metella), son (Quintus) and daughter
born out of magma. At the

serves the alien Pyroviles, rock creatures

(Evelina).
the eruption of Pompeii, Quintus is

end of 4.3, set some time after

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training to be a doctor.

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A world descending into anarchy - Donna takes a stroll through an alternative Britain in 4.11 Turn I eft.

2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418	2419	2420	2421	2422	2423	2424	2425	2426	2427	2428	2429	2430	2431	2432	2433	2434	2435	2436	2437	2438	2439	2440	2441	2442	2443	2444	2445	2446	2447	2448	2449	2450	2451	2452	2453	2454	2455	2456	2457	2458	2459	2460	2461
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RUSSELL T DAVIES TO. BENJAMIN COOK
AUGUST 2007 23:04:21 GMT

POMPEII

so Cybermen in the snow cost of failure has cost to stand up to enemies, it is

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AND BRIMS TO NE

Starving children. At Christmas. The Little Match Girl. quid he's going to want to look very different. But Julie

That's the companion, the Little Match Girl. Well, keeps saying, 'We'd be ahead! Imagine being ahead!

maybe a bit older and foxier. The Foxy Match Girl. 1 love being ahead!1 And that, Ben, is how she builds

But we've production problems already: we worked empires. It's not just money and schedules; she loves

out - no, Julie worked out - that we've only really time introducing risk.

to shoot two Specials after Christmas 2008. We wanted And so it goes, round and round and round... with

three: Christmas 2009, New Year's Day 2010 (instead no idea what these stories actually are, by the way. I'd

of Easter 2009, which was the original plan) and Easter better start thinking!

2010, which then would Meanwhile, 4.1 is forging

lead directly into Steven's (or its way to the front of my

whoever's) Brand New Series. head. Rut I can't think of an

Except that doesn't work, docs ending. I can think of a story

it? The Brand New Series needs ending, that's Donna joining

a brand new start. Clean sheet. up, but I can't think of a

Not following on seven days straightforward plot ending,

after us. So what if we only the defeat-the-aliens ending.

do Christmas 2009 and New That's normally in place by

Years Day 2010? But! We're all now. And do I or do I not have

geared up for three Specials. Rose appear towards the end

We don't want to drop one. T of
4.1? Yes, it's irresistible, but
did suggest Halloween 2009, I'm
worried that Rose might
which lands on a Saturday,
but upstage our This Is Catherine
then I realised that it would 'Fate
publicity. It'd be brilliant,
transmit in the middle of 7he just
brilliant, to have two
X Factor, which is way too edits:
one a false scene, where
scary. Even if we reverted to the Donna
hands over her car keys
original plan of an Easter 2009 to any
old woman, and that's
Special, there's no time to film it, what with David going the version we issue to the
press and show at the launch,
off to do Hamlet next summer. I mean, if we added it so no one, but no one,
knows about the real, second
onto the end of this Series Four production run, that'd version until it's actually
transmitted! I love that idea.
only give David a week off in between Doctor Who and
Hamlet. That's inhuman. After that, he won't be free FROM: BENJAMIN COOK TO: RUSSELL
T DAVIES
TUESDAY 21 AUGUST 2007 23:23:17 GMT
until January 2009. We wouldn't be able to complete
post-production in time for Easter on a Special filmed in RE: POMPEII
January and February 2009.
So now -- and this is mad - Julie is suggesting that we A false scene for publicity
purposes? Wouldn't The All-
film an Easter 2009 Special in two halves: two weeks at New We Never Lie BBC
consider that deceitful?
the end of this Series Four production run, following
straight on from the Christmas Special 2008 (and FROM: RUSSELL T DAVIES TO:
BENJAMIN COOK
shooting ail the FX stuff first, if we can), then picking TUESDAY 21 AUGUST 2007 23:48:41
GMT
up the rest of the story in January 2009. I think that's RE: POMPEII
insane, but I love Julie's nerve. Really, though! I mean,

cast availability and all that. That's asking for trouble.

my answer. Having

Let alone David's hair! If he filmed in January 2009,

expensive and ridiculously

Well, stories are deceitful. That's

two versions of a show is

203

immediately after Hamlet, that'd mean his Hamlet would

we can cope. Very

have to have Doctor-length hair, and I bet you a million

paperwork-heavy, but I think

tempting.



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yuli@sha

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CHAPTER EIGHT

STRUCTURE & COSMETICS

In which Billie Pipers honeymoon causes problems, Ken Barlow's death is anticipated, and Russell contemplates a Doctor Who movie

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MAN 1

WEDNESDAY 22 AUGUST 2007 22:07:19 GMT

Yeah.

TIME-CHECK

MAN 2

Where's that from?

I went out for a walk this afternoon. I passed a woman

MAN 1

and heard her say to her husband, 'What time-check
what's wrong with it? Why,

is it?' He said, 'Half-past-five.' I thought, time-check?!

That's a word now? Is it hyphenated?
Whatever

MAN 2

Everyone else says

happened to 'What's the time?1 But instantly that rattled
off into dialogue, in my head, as I was walking
along...

MAN 1

Oh, do they? Well, I

MAN 1
of

apologise. Is there a list

What's the time-check?

words I can and can't use?

205

MAN 9
into an argument! The term

And off they go, straight

Urn... Half past five.

it's just a hinge; it's the

'time-check is irrelevant,

MAN 1
matters. It could be a man and a

relationship that

but they sound like either

Right. We'd better get going.

going out for a few months,

Pause.

rubbed off and now they're

other, or a couple who

MAN 2

What did you say, time-check?

far too many years and are now

woman, any combination,

a couple who have been

so the initial shine has

really getting to know each

have been together for

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THE WRITER'S TALE



disintegrating. The former, I think. The latter would be

more stark. But I like the fact that they're heading out somewhere. It's about 6.30pm, 7pm, they're putting on ties, like they're going somewhere posh. Dialogue, mood, location, all there, all vague, but at the same time precise. I might use that exchange in a script one day. I might not. But I bet I will. The opening family dialogue in *Mine All Mine* ('What colour is linen?') was overheard and stayed in my head for about 15 years before I used it. Anyway, I thought I'd write and tell you that, because after tens of thousands of words, trying to tell you what writing is like, it struck me: that's what it's like. All the time, in my head. Writing!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 22 AUGUST 2007 22:16:30 GMT

RE: TIME-CHECK

Maybe the woman was from up north and you misheard her say, 'What's the time, chuck? Ho ho. Interesting that

Kylie Minoque as 'young, innocent, inquisitive' Astrid.

the dialogue in your head changes, immediately, to Man 1 and Man 2, rather than Man and Woman as per the better way of saying it. It's good to read stuff out loud.

original. You're so gay. You can find all sorts of problems. The tiny details that

When you're writing dialogue, do you say the lines make dialogue better. My favourite pet hate (can you

out loud to yourself) How do you develop an ear for have a favourite?) is the list of three adjectives: just watch

certain speech rhythms, dialogue patterns and accents? a week's telly and see how often it crops up,

dialogue

Could you hear Kylie's Australian twang when you were that goes 'I felt hurt, angry, betrayed'. It's just the writing Astrid's lines? writer listing, showing off his so-called understanding

of motive. It doesn't exist in real life. People don't talk

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK like that. It's much more accurate, more believable,

WEDNESDAY 22 AUGUST 2007 22:32:11 GMT

more sayable, if you make the simplest rephrasing: 'I

RE: TIME-CHECK felt angry. God, I was so hurt. You betrayed me!' Much

better. Instant polish. Even then, I bet the scene would

I couldn't hear Kylie's Australian twang, but I could be more interesting without it. Whatever's going on, you

hear Astrid-- young, innocent, inquisitive. If I tried can pretty much assume those emotions.

to write Australian, I think we'd end up with cod nonsense. I think all my characters speak with the same

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

rhythm, essentially. My rhythm. Sarah Harding, who

WEDNESDAY 22 AUGUST 2007 22:39:45 GMT

directed the second half of Queer as Folk and who's very RE: TIME-CHECK

knowledgeable about music, used to say that she could sing my scripts. The loon. Some people say it's a Welsh Would you agree, though, that every character is always

thing. I don't know. talking

about him- or herself? Every character has their

I do say the lines out loud, but I don't stop and do it. own agenda and it's the centre of their world, especially

I don't finish a scene and give it a reading. You'd find me in dialogue with other characters. Is that true?

muttering away constantly, sitting here. All night. Always testing for the rhythm, to make it sound right, to find a

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STRUCTURE & COSMETICS

CHAPTER EIGHT:

FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK BEN

WEDNESDAY 22 AUGUST 2007 23:14:21 GMT

Yes, I do.

RE: TIME-
CHECK RUSSELL

Why didn't you
tell me?

Yes, absolutely true. Remember what we were saying

BEN

about Captain Handaker in Voyage of the Damned, 'full

scared. Because I was

of aches and pains'? Thing is, to think about yourself all
the time isn't necessarily selfish; the self is all we've got.

It's like they're both
listening to each other. Rubbish!

We might touch on other people, glance off them, and

Appalling amounts of
TV dialogue is like that, especially

sometimes, maybe once in a while, maybe, see deeply

on the soaps,
whereas in reality we're all waiting to say

into them. But the other 99 per cent of the time? It's just

the next thing that
we want to say. Truest phrase ever:

yourself. There's no other option.

'The opposite of
talking isn't listening. The opposite of

Dialogue is just two monologues clashing. That's

talking is waiting.'
Fran Lebowitz said that, and I bloody

my Big Theory. It's true in life, never mind drama!

love it.

Everyone is always, always thinking about themselves.

It's kind of impossible to do otherwise. I just hate

RUSSELL T DAVIES

dialogue that goes:

2007 23:25:49 GMT

RUSSELL

I went to town.

about ourselves... and yet our instinct

BEN

Why?

inner selves, sometimes even from those

you have thought those two ideas are

RUSSELL

exclusive?

Because I needed to see Stan.

BEN

TO: BENJAMIN COOK

And what did he say?

2007 23:47:32 GMT

RUSSELL

He said you knew the truth.

exclusive: they're the same thing, in a

ourselves, but reveal ourselves through

Captain Hardaker, 'full of aches and pains'.

'reveal' is the crucial word there. We

what we're thinking, not deliberately,

We're revealing and guarding at the

it, every day, in the way people say

FROM: BENJAMIN COOK TO:

WEDNESDAY 22 AUGUST

RE: TIME-CHECK

We're all talking

is to guard our

we love. Wouldn't

mutually

FROM: RUSSELL T DAVIES

WEDNESDAY 22 AUGUST

RE: TIME-CHECK

The opposite of

way. We think of

what we say. I think

don't actually say

not consciously.

same time. You hear

other people's names.

If someone fancies someone, but
loud - and might not even be hugely
themselves -- the way that they say that
gives it away. More importantly, the
say that person's name, every day.

hasn't said so out
conscious of it
person's name just
number of times they



people, for all their transparency
dialogue is: it's tapping into those tides
glimpses of it, though never
final truth, because there isn't any one
many things, to many people, and a

Oh, don't you just love
and hopelessness?
That's what
and urges, revealing
revealing any one
final truth; we're

ourselves. I love that bit where you say

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 23 AUGUST 2007 00:41:51 GMT

RE: TIME-CHECK

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actors add that sort of thing,
themselves. I find that ridiculous. If no
that's just asking for every speech
That's why you can't leave it to
have an overview of the whole

that you should let the
to naturalise it
one is regulating it,
to start with 'Well'.
the actor. They don't
script and its rhythms. If

an actor adds a 'Well' to the
won't necessarily have realised
next scene starts with a 'Well',
in that scene. Besides, those
fact, they aren't just filler. 'Right'
calmer. 'Well!' is flouncy. 'So' is
says a lot.
my career when the script editor
me up for approval if an actor
something as tiny as an 'and' for a 'but'.
despot and will soon fall.

BENJAMIN COOK

21:26:22 GMT

Peter Kay as Victor Kennedy in 2.10 Love & Monsters.

phoned yesterday. Now, this

commas! How am I supposed to learn this? Never seen is a hugely
powerful man, but he called in a genuinely

so many bloody commas in my life!' (Mind you, then regretful
voice. I didn't think he had a genuinely regretful

I read his autobiography and realised that I could have voice. Billie is
getting married on New Year's Eve... and

sold him some. Ha ha.) But even the commas are a way wants to
go on honeymoon for the whole of January!

of breaking down dialogue into blocks. I wouldn't have That's when
we film 4.12/4.13! That's when Freema, and

last line of a scene, they
that the first line of the
particularly if they're not
words are important. In
is decisive. 'Well' is
deliberate. Every word

I am at that stage of
or producer will phone
wants to swap

This means that I'm a

FROM: RUSSELL T DAVIES TO:

THURSDAY 23 AUGUST 2007

BILLIE

Bad news. Billie's agent

is a hugely

regretful

voice. Billie is

wants to

That's when

a character say, 'I'm going to Deck 31 to find whoever's John, and Lis
Sladen, and Euros Lyn (who's going to
behind all this.' I'd have them say, 'I'm going to Deck direct) have all
been booked for. Noooooo!!! The whole series
31, to find whoever's behind all this.' Better or worse? finale is lying in
disarray. Further updates to follow...

I don't know, but I can't stop myself doing it. Comma
mad. But what the commas and full stops are doing is

FROM: BENJAMIN
COOK TO: RUSSELL T DAVIES

21:39:45 GMT THURSDAY 23 AUGUST 2007

imposing a rhythm, my rhythm, on the words, deciding
when they're fast, when they're slow, when they stop. **RE: BILLIE**
That's not the quest for naturalism; that's the quest for
the drama, to decide when it's hard, when it's witty, Oh no! How
can you get around that one? Write her
when it's throwaway, when it's stark, how a scene rises out? Change
the filming dates? What are your initial
and falls and builds and declines. That's rhythm. thoughts? This
time, surely, you're sinking your head
I do put in 'urns' and 'ers', to an extent. An 'um' or into your hands
and weeping uncontrollably? No? You
an 'er' indicates that the character is hesitant, scared, *must be!*
out of their depth, whatever. But do it constantly and
it drives people nuts. Never make a script annoying

FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

22:29:31 GMT THURSDAY 23 AUGUST 2007

to read. I gather 'urns' are unpopular and frowned on
now, particularly in the US. I think it's seen as a bad **RE: BILLIE**
209
habit. I've even seen it argued that you shouldn't start
speeches with filler words like 'Right' or 'Well' or 'So', For about ten
seconds, I was just sad. Really sad.

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THE WRITER'S TALE



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Above: Rose Tyler's return to Bad Wolf

Bay is looking uncertain.

Opposite page: Kylie Minogue and Benjamin Cook (and a Dalek!), at
the WofX Studio, in London. Picture by William Baker

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 23 AUGUST 2007 22:38:14 GMT

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RE: BILLIE

BENJAMIN COOK

GMT

FROM: RUSSELL T DAVIES TO:

FRIDAY 24 AUGUST 2007 14:21:39

RE: BILLIE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 23 AUGUST 2007 23:29:47 GMT

RE: BILLIE

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TURE & COSMETICS

beyond the cut-this, cut-that, tighten-the-whole-thing- don't rely on FX, or
 Kylie or David. Be blunt, be fast, be ruthless. We had the
 up-and-give-me-more-Frame notes, I'm sitting there, as
 same problem with Tooth and Claw: it ran at 55 minutes,
 writer, wondering what the hell I've done and why I did it. without losing a single
 and we made them cut it down, line or scene, to 45 minutes, just
 A great sense of dismay at watching the disaster movie
 format fight the Doctor Who format. Yes, the very thing by taking out every
 pause, every pan, every relax, until
 that I worried about as I wrote it. Do you remember, at it moved like lightning.
 And it was magnificent. So we'll
 the end, I was really proud that I'd combined them? The get there.
 funny thing is - and I learn this lesson every time, yet
 forget it - if a fault is fundamental, any problem-solving
 FROM: BENJAMIN COOK TO:
 RUSSELL T DAVIES

22:49:14 GMT

SATURDAY 25 AUGUST 2007

is only papering over the cracks. The cracks always show.
 Faults persist. They always do. The disaster movie fights **RE: BILLIE**
 the essential nature of the Doctor, because he becomes
 just Any Old Survivor -- a clever one, the leader, yes, I interviewed Catherine
 yesterday, on location for the Ood episode, at
 but a hapless victim of events. He's lacking. Now, when the Ood episode, at
 Twin Peaks Hangar (honestly, that's what it's called) at
 the plot turns and he changes ('No more!' he says), then Glamorgan. There
 RAF St Athan, in the Vale of
 he's in charge again and good old Doctor Who kicks in; We weren't allowed to
 were soldiers with guns on the gate. We weren't allowed to
 next thing you know, he's outwitting Host, battling the we'd
 use our mobile phones inside or
 Max-Box, saving the ship, and we'd
 be shot at. 'I genuinely couldn't believe
 he's the hero. Everything feels
 they'd asked me,' she said about
 right. But that's a good 50
 being asked to come back as

minutes in. Donna.
 'Even now, I just can't believe

The Edits next week will it.'
 Apparently, she didn't have to

go back to papering over the think
 twice about signing up for

cracks. The fight goes on, long Series
 Four: 'It was a bit of a no-

after it's been shot. Maybe
 none brainer for me, really.' Bless her.

of this will be too evident by And
 then - blimey - I spent this

the time we're finished. (It will, morning
 in a London photo studio

though. I'll see it.) But... what with Kylie
 Minogue, posing and

do I think now? If a fault is pouting
 with a Dalek (her, not

fundamental, if it's in the concept, me) for
 her exclusive DWM cover

you can never fix it? Not without shoot.
 I've had to gracefully accept

a complete rewrite, which has
 the second billing today,' she said of

Doctor on board for very different the
 Dalek, adding: 'Well, at least

reasons? In the end, I think you're I'm younger!' She was full
 of praise

left facing the fact: there's no such thing as a perfect for you and Julie, too.
 Apparently, she fell in love with

script. But is that just giving up? the two of you after that
 first meeting in London. It

I'm skipping all the excellent stuff, too. Kylie driving a must have been your
 Muppet duet, Russell. (She said it

forklift truck, fighting the Max-Box, is insanely fantastic. was your 'humour, talent
 and passion for the show', but

Her death is wonderful (and what a performance - she's I still reckon it's the
 duet.) What a couple of days! Oh,

amazing). Lots of good laughs with Morvin and Foon. and I had my photo
 taken with Kylie. It was obligatory.

And loads of sequences, like the Strut, that won't truly How's your day been?

Have you started 4.1 yet?

work until the FX are in place. And pace is the key - at latest assessment of Voyage of the

the moment, it's leisurely, so you've time to dwell on the *solving is only papering over the*

faults. Phil came up with a wonderful phrase: 'Edit it true of the storytelling process full

I'm surprised at your

Damned. 'Any problem-

cracks.' Well, isn't that

211

like you're ashamed of it.' We were hooting at that, but something artificial, something

he's right. Don't dwell, don't luxuriate, don't show off, wanting to convince people that's it's

stop? If you're inventing

false, and yet you're



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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 29 AUGUST 2007 23:54:48

GMT

RE: BILLIE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 25 AUGUST 2007 23:26:25 GMT

RE: BILLIE

-- but I don't know how we'd make it without him. He's

bug

not help? This is really beginning to

Tooth and Claw, taking the

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

DWM cover ever, I don't know

mailto:benjamin@benjamincook.com

mailto:benjamin@benjamincook.com

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BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

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FRIDAY 31 AUGUST 2007 01:44:09 GMT

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

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MONDAY 27 AUGUST 2007 20:31:09 GMT

mailto:benjamin@benjamincook.com

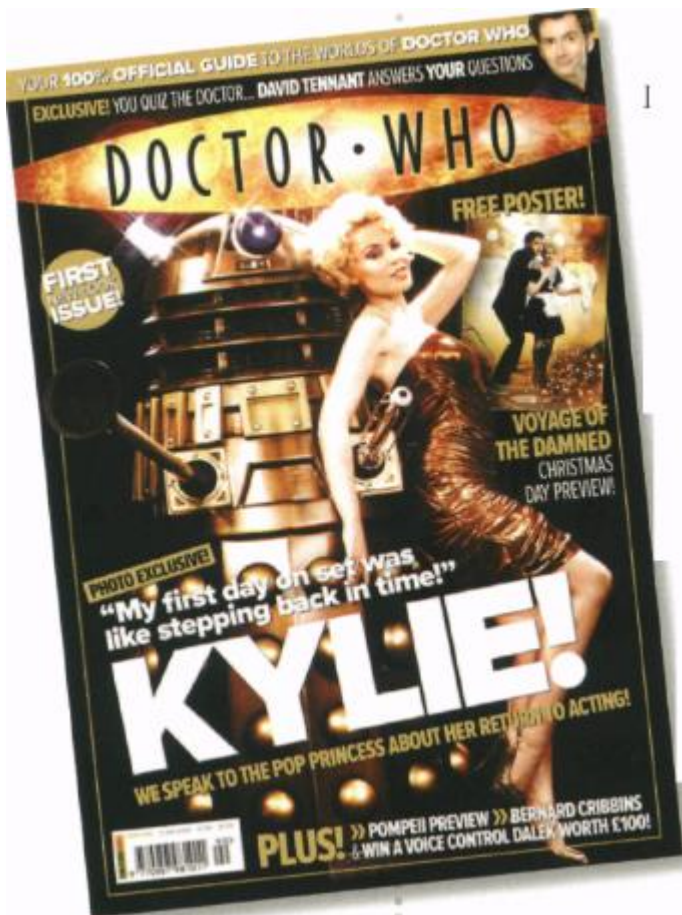
RE: BILLIE

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CHAPTER EIGHT:

STRUCTURE & COSMETICS

1 . EXT. FX SHOT - EARTH
STREET - DAY

As 1.1, the Earth, suspended in
walks along, right to

space.

COMMUTERS.

ZOOM IN, down
clouds,

down, down, down...

INDUSTRIES - DAY

Heading towards Chiswick!

street, looks

2. EXT. DONNA'S HOUSE - DAY
BLOCK looming above. Cool,

London HQ of

DONNA steps out of her front door.
Industries.

Smart, ready for work, but more
than that; she's on a mission.
heads towards it.

Head held high. As Donna heads left

to right

INDUSTRIES - DAY

3. EXT. CITY STREET - DAY
stops in the street,

- heading right to left, THE DOCTOR

5. EXT. CITY

THE DOCTOR

left, through

through the
CUT TO:

6. EXT. ADIPOSE

DONNA stops in the

CUT TO: p.

u ..

A TOWER

sleek, stylish, the

Adipose

Deep breath, Donna

CUT TO:

CUT TO: 7. EXT. ADIPOSE

THE DOCTOR

looks up...

steps out of the TARDIS. Heads off.
BLOCK looming above,

On a mission.
But this is the

Donna's, the back.

Doctor heads

4. EXT. CITY STREET 2 - DAY

DONNA walking
right,

through COMMUTERS.

INDUSTRIES FOYER

through the revolving

TO:

INDUSTRIES, BACK

deserted. THE

flight of steps,

access. He sonics a

EXPLOSION on the

THE TOWER

Adipose Industries.

opposite side to

CUT TO:

Deep breath, the

towards it.

along, left to

CUT TO:

8. EXT. ADIPOSE

CUT TO: - DAY

DONNA walks

doors.

CUT

9. EXT. ADIPOSE

YARD - DAY

Concrete, bins,

DOCTOR is down a

finding basement

door, SMALL PRAC



lock, and he slips inside.

TO:

INDUSTRIES FOYER

shows her ID pass

GUARD.

Health and

'On a mission' - Donna heads to Adipose Industries.

10. INT. ADIPOSE

- DAY

Posh foyer. DONNA

to the SECURITY

DONNA

213

Donna Noble,

Safety.

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THE WRITER'S TALE

Holds it up, an ordinary white
pill.

MISS RATTIGAN (CONT'D)

11. INT. ADIPOSE INDUSTRIES,
DOWNSTAIRS CORRIDOR - DAY

You just take one pill. One
pill, once a day, for three
weeks. And the fat, as they
say...

'Backstage' corridor, all concrete
and pipes. THE DOCTOR passes a
WHITE-COATED TECHNICIAN, shows the
psychic paper.

ON SCREEN, GRAPHIC (animation?!),

the logo now has a mouth, and
sings: The Fat Just Walks Awaaaaay!

THE DOCTOR

John Smith. Health and
Safety.

CUT TO DONNA, in amongst the
audience, as a WOMAN near to her
pipes up - PENNY CARTER, late 20s,
sharp.

And he strides on his way.

CUT TO:

PENNY

12. INT. ADIPOSE INDUSTRIES FOYER
- L'AY

Excuse me. Penny Carter,
Science Correspondent for
The Observer. But there have
been a thousand diet pills on
the market, and a thousand
frauds. How can we be sure

Two lift doors, next to each other.
DONNA gets into the left-hand lift,
heading up. Doors close. As they
o .
d ..

the fat isn't going into your
bank account?

The doors on the right-hand lift

open - it's come up from the
basement - and THE DOCTOR steps
out. He heads off...

CUT TO:

13. INT. CINEMA

Part of the Tower Block, with
Adipose Industries logos on the
walls. Slogan: The Fat Just Walks
Away.

The logo is spinning on screen, and
stays there as MISS RATTIGAN steps
forward, at the front. She's in her
40s, handsome, strong, very Amanda
Redman.

She addresses the audience. It's
not full, but a good 40 PEOPLE or
so scattered about, taking notes
- they're JOURNALISTS; this is a
Press Launch.

MISS RATTIGAN
Adipose Industries. The
twenty-first-century way to
lose weight. No exercise, no
diet, no pain. Just lifelong
freedom, from fat. The Holy
Grail of the modern age. And

MISS RATTIGAN

Of course, if cynicism burnt
up calories, we'd all be thin
as rakes. But if you want the
science, then I can oblige...

She nods up to the PROJECTION
BOOTH.

The next reel starts up, GRAPHICS
showing a pill, and a layout of the
Human body, with arrows going from
the pill, to the body, then flowing
round the bloodstream.

VOICEOVER

The Adipose Pill is composed
of a synthesised mobilising
lipase, bound to a large
protein molecule. The
mobilising lipase breaks up
the triglycerides stored in
the adipose cells, which then
enter the bloodstream... [etc.]

But during this, on Donna, looking
ahead, fascinated. And then PAN UP
to see behind her, THE DOCTOR, in
the PROJECTION BOOTH WINDOW. (Not
seeing Donna, just watching the
screen.)

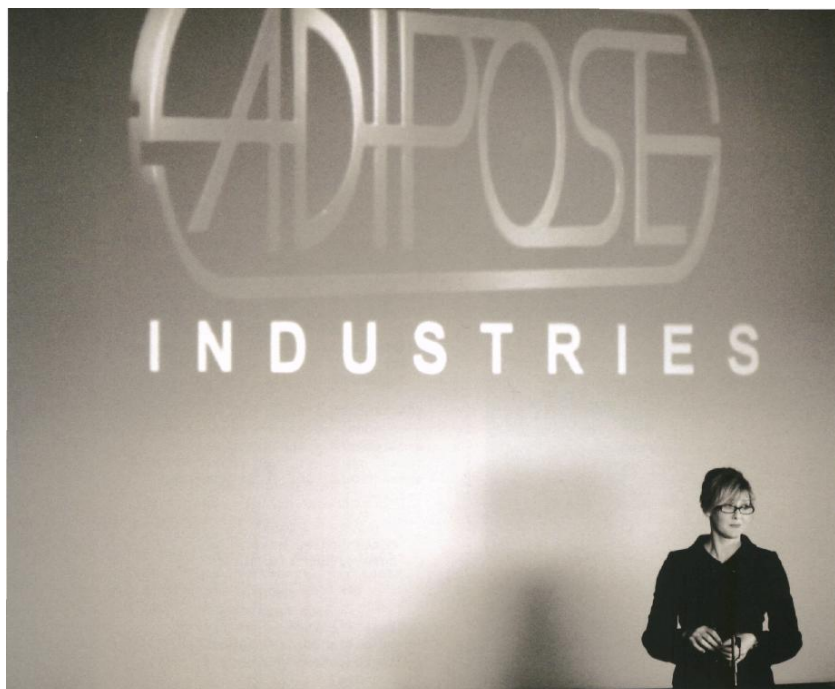
CUT TO:

here it is!



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'Of course, if cynicism burnt up calories, we'd all be thin as rakes.' 'Miss Rattigan' (Sarah Lancashire) addresses the press.

14. INT. PROJECTION BOOTH -
 DAY digital equipment, stored in the
 back. But no, she says,
 THE DOCTOR staring through
 the got to be film.
 window, a big FILM PROJECTOR
 whirring away, manned by
 KEITH, THE DOCTOR
 40s,
 Londoner. And she
 would be...?
 KEITH
 You supposed to be in
 here? Miss Rattigan. Her down

there

THE DOCTOR

Health and safety. Just

checking

the

projector
the

The Doctor looks back through

doesn't

get

too...

hot.

Is

it

window, fascinated.

hot?

DOCTOR

KEITH

Miss

Rattigan...

Not really.

TO:

THE DOCTOR

Good!

Not

hot!

You

get

a

big

15. INT. CINEMA - DAY

tick! Funny though, using

film.

Bit

old-fashioned,

these

Film over, the screen reverting

days

back to the spinning logo,

as MISS

RATTIGAN

steps forward again.

KEITH

CUT

BETWEEN THE DOCTOR & DONNA

I

know,

we've

got

all

the

watching, separately.

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THE WRITER'S TALE

CUBICLES - DAY

MISS RATTIGAN

All sanctioned by the World
Health Organisation. 100%
Divided into
cubicles,
like
in The Matrix.

PENNY

And how many people have
computer, a phone.
passed one
another, all
delivering the
I represent
'Good morning,
Industries...'

MISS RATTIGAN

We've already conducted trial
runs on 500 people in the
Greater London area. Just for
marketing purposes.

PENNY

DONNA, walking in
armed with
grabs a spare
CUBICLE,
work, on

MISS RATTIGAN

16. INT. SALES

The sales floor.
those American-style
as functional as possible,
Keanu Reeves' office
Just a desk, a
TRACKING along,
SALESPERSON after
on headsets, all
spiel. 'Good morning,
Adipose Industries...'
I represent Adipose
'Good morning...' etc.
TRACKING TO FIND
- on edge, cautious,
a clipboard - she
chair, pulls it over to a
where CRAIG, 20, is at
headset.

I can promise you, Miss
Carter, for those 500
people... Life will never be
and
me.
the same again. And from
Monday, we start rolling out,
nationwide. The future starts
here. And the United Kingdom
headset)
course
will be thin!
That's a three-week
of pills for the special
CUT TO: introductory price
of 45
pounds...

Penny Carter (Verona Joseph) asks the difficult questions.

he hisses at
Hand over headset mic,
her -

(CONT'D)
CRAIG
wrong?
What have I done

observing.
DONNA
Nothing. Just

aside of
CUT TO the opposite
entering
the room, THE DOCTOR
grabs a
- cautious, on edge - he
across to
spare chair, slides it
20, on
CLAIRE'S cubicle. She's
headset.

DOCTOR

and

within three

THE

John Smith, Health

Safety, don't mind me.

CLAIRE

...we can deliver



she whispers

working days, registered

post -

Hand over headset mic,

to him -

CLAIRE

(CONT'D)

Health and Safety,

what for?

216

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CHAPTER EIGHT: STRUCTURE & COSMETICS



THE DOCTOR

Keyboard injuries. Very nasty. Keep going! I'm here to help.

And he gets out a tape measure, measures from her elbow to the keyboard, pretending it's important.

CUT TO Donna & Craig. He's now
taking off his headset, as Donna
indicates a sign saying -

DONNA

'No mobiles', why does it
say that?

CRAIG

I dunno, microwaves or
something, you're Health and
Safety, not me!

CUT TO the Doctor & Claire. She's
taking off her headset. Her booth,
and every booth, has the 'NO

The Doctor turns on the charm.

MOBILES' sign.

THE DOCTOR

No mobiles, anywhere?

CRAIG 00V

That's the one.

CLAIRE

Not even at lunch, no mobiles
allowed in the building, they
s a ck y ou o n th e sp ot .

DONNA

Lovely.

She pops back down, gone - and in
that second -

THE DOCTOR

No digital signals...

- THE DOCTOR pops his head up, far
across the room.

CUT TO Donna & Craig.

THE DOCTOR

And that's the printer, over
there?

DONNA

I just need a list of your
customers, can you print it
off?

CLAIRE 00V

By the door, yeah.

CRAIG

S'pose so.

THE DOCTOR

Brilliant!

DONNA

And he pops back down -

Where's the printer...?

CRAIG

Just over there, by the door.

- as Donna pops back up, looking
towards the printer.

WIDE SHOT, as she pops her head up
over the partition. The only face
visible among the rows of cubicles.

DONNA

Does it need a code? Last
place I worked, the printer
needed a code.

DONNA

217

Which door, that door?

CRAIG 00V

No, I can do that from here.

yuli@sha

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THE WRITER'S TALE

DONNA

Off we go then!

And she pops back down -

- as the Doctor pops back up,
looking round.

THE DOCTOR

How many people working here?

CLAIRE 00V

I dunno, there's six floors of
us, and Executive sales above
that, must be loads.

The Doctor gives an 'oops!' and

ducks down, seeing -

in your pay packet, I think.

Well done, Terrance! Now,
back to work! See if you can

beat him!

All heads duck down, Donna sinking
back down as -

Miss Rattigan clears Donna's

previous POV, revealing the Doctor,
who ducks back down into the
cubicle. To Claire:

THE DOCTOR

Anyway! If you could just
print that off, thanks.

CUT TO Donna & Craig.

DONNA

MISS RATTIGAN striding in. TWO

Print off the list, and I'll

WHITE-COATED TECHNICIANS either get out of your way.
side, like guards. She goes to
the centre of the floor, claps her hands. Craig operates his mouse -

CU CURSOR clicking on PRINT.

MISS RATTIGAN

Everyone! Excuse me! If I
could have your attention!

CUT TO Claire, operating her mouse -

CU CURSOR, clicking on PRINT.

Heads pop up all around the

cubicles, some standing, some just CUT TO PRINTER, churning out
with eyes over the partitions. PAPERS. Yellow sheets.
Donna stands up...

DONNA (CONT'D)

As the Doctor slowly stands up... Lovely, thanks, see you.

Miss Rattigan takes a single step WIDE SHOT, as she stands, hurries
forward, just in time to completely over to the printer -
mask the Doctor from Donna's POV,
and Donna from the Doctor's POV.

The Doctor pops up for a micro-
second, about to go -

MISS RATTIGAN (CONT'D)

Now, which one of you fine
people is Terrance Maloney?

THE DOCTOR

Thanks then -

LITTLE GEEKY MAN puts his hand up. But he's pulled back down again,
All look at him. fast! Claire's grabbed his arm, and
is holding out a piece of paper.

MISS RATTIGAN (CONT'D)

I'd like to announce that Mr
Terrance Maloney has made one
hundred sales in his first
day of trading. I think that
deserves a round of applause.

THE DOCTOR (CONT'D)

What's that?

CLAIRE

My telephone number.

All clap, the Doctor & Donna half-
hearted. Terrance embarrassed, but
sort of loving it too. A modest
wave.

THE DOCTOR

...what for?

CLAIRE

(foxy)

218

MISS RATTIGAN (CONT'D)

And a little extra something

Health and Safety. You be
health. I'll be safety.

yuli@sha

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EIGHT: STRUCTURE & COSMETICS



'You be health. I'll be safety.' The Doctor (David Tennant) gets more than he bargained for from flirty Claire (Chandra Ruegg).

THE DOCTOR

okay, at the moment. Only okay. This
...right.

sequence is funny, I hope, but it's been in my

CUT TO Donna, at the printer. She
for weeks now (the whole shtick of the Doctor and
grabs all the papers, heads for

crossing paths, but not meeting), so I just don't
the door, and as she swings it '
open, foreground, and disappears
so funny any more. It stopped amusing me way
through - in background, the Doctor
So is it still funny? I just don't know. Also, I'm
stands -

It feels...

opening

head

Donna

find it

back.

still a good

few pages off seeing a monster. That feels

THE DOCTOR (CONT'D)

bad.

I could have a pre-titles sequence of someone being

horribly

...that contravenes paragraph 5

murdered by an Adipose, but the pre-titles

subsection C, sorry, thanks,

murder is

wearing a bit thin now, and I loved the energy

bye.

of starting

Series Three with no pre-titles. Last year's

opener

And he hurries away, going across

went straight from the continuity announcer into

to the printer.

the titles

into Martha, and that had a real welcome-back

energy

No papers, nothing. Eh?! He lifts

to it.

Still,

the photocopier lid, checks all

thank God I've begun -- this script that we've

round, no sign of them. Damn.

been

talking about since February!

CUT TO CLAIRE, as the Doctor

FROM:

reappears. Big smile.

BENJAMIN COOK TO: RUSSELL T DAVIES

FRIDAY 31

AUGUST 2007 13:25:58 GMT

THE DOCTOR (CONT'D)

RE: 4.1

Me again!

Penny Carter lives! She's in there! And destined to

die YOU'VE STARTED! I want to ask you about

horribly, I suspect. A bit like she could have been

the beginnings. I'm wondering about when to start a

219

companion, but gets murdered instead. I like

that. narrative. At what point should the story begin? Is

the

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DOCTOR WHO THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 31 AUGUST 2007 21:23:02 GMT

RE: 4.1

So where did the story of Queer as Folk actually begin...?

", JossBarratt



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STRUCTURE & COSMETICS

leads Stuart to Nathan. Plus, it looks good. Then Draft One
opening was a good start. It was great. But

there's start number three: Nathan on Canal Street, Nicola
Shindler said, quite rightly, 'Cut it. Get on with

asking Bernie what's the best place to go, and Bernie's it.' All
the scene is doing is saying that Nathan is young,

foulmouthed reaction. 2 That was absolutely laying
out closeted, a virgin. But when you see him sitting on his

my other agenda: in contrast to Vince's funny piece to own, on
Canal Street, when he approaches Bernie and is

camera, you get a virtuoso destruction of the entire gay spotted
by Stuart... well, Nathan looks young, closeted,

scene from a bitter old man. Not like me at all, ha ha! a virgin,
so there's no need for any establisers. You can't

Finally, start number four (four!): Stuart spotting Nathan, say that
dropped opening scene was wrong exactly, but

Vince seeing this... and off we go for eight weeks! the main
imperative was: get on with the story.

It's funny, that list, because it makes you ask - so
what Similarly, The Second Coming had to start before

is the start? Where does the story start? It doesn't have Steve's
revelation... though we did always wonder, even

to be the first scene. But should it be? I can imagine a sitting in
the Edit, whether it would have been better

Queer as Folk that begins with that fourth start, with to start with a
bedraggled man, a stranger, running over

Stuart strolling past Nathan, stopping, going back. I the
moors, gasping, panting, collapsing in front of a

could make that work, although I'd worry that I wasn't car and
proclaiming that he's the Son of God. That was

invested in any of the characters. So, starting where
the tempting. I think the big-screen version would start

story starts isn't as obvious as it sounds. A lot of the story there, but
again, on TV, I wanted a bit of backstory, a

revolves around Stuart and Nathan, but also the story of bit of
real life, and the kiss from Judith, which is really

Queer as Folk is the story of that whole world, so that's when Steve's life changes. Then again, when The Second what I laid out first. *Coming was adapted for HBO (they commissioned a trial script*
 Oh! I was just reading back this e-mail, and I'd for a potential series, never made), they had a completely forgotten that there WAS a different start. good 30 minutes of backstory at the top, the revelation
 Long since lost. *Queer as Folk* Episode 1, Draft One, came right towards the end of the first episode, and it started with Nathan and Donna (I've used the name worked. In fact, I did wonder if it was better. It was a Donna before -- I didn't even realise that until now) in very good adaptation.
 an ordinary teenage party -- drink, snogging, vomit, etc And new Doctor Who... well, it had to start with Rose -- and Nathan watching while everyone around him cops Tyler. Except it didn't, actually. It started in outer space, off, but he has to stay quiet and closeted.' The turning zooming in on her flat. We needed that. It gave her point comes when he sees someone's 12-year-old brother whole world an outer-space context, with the promise of snogging a girl in the alley outside -- like, 12-year-olds weird things to come. I drilled into the production team
 are getting some and he isn't! Nathan makes his mind that the whole montage of Rose's life had to last only up on the spot, goes to the room where everyone has two minutes (we failed with the two minutes, I think, dumped their coats, ransacks them until he finds 20, but we came close) before things turned sinister, with and just walks out -- abandoning poor Donna - and shop window dummies coming to life in the basement.
 gets the bus to Canal Street. (My favourite bit in that is That's when the world of Doctor Who arrived. That was the stealing the money. There was always a danger that the real start.
 Nathan would be the sweet, innocent victim of *Queer as* In the end, I think what I'm saying is, start with the *Folk, but actually he was fabulously selfish and ruthless,* story and its

context. Its surrounding world. But that's

and the theft set that up, right from the start.) I think, just me.
Maybe I worry about context too much.

in that version, he'd come out to Donna already, so he In
other news... we spent all day hammering 4.X

got on the bus saying where he was going in a scene into
place. I like it much more now. We took out all the

that then must have become, in the transmitted version, flab
and the pauses, so it's ten minutes shorter now - 71

Episode 2's 'I'm doing it! I'm really doing it!' scene. That minutes -
and much better. Also, right now, David and

Julie are being
police-escorted down the motorway to

2 Bernard Thomas (played by Andy Devine), a cynical veteran of the

221

gay scene, in Queer as Folk and Queer as Folk 2. get to the Blackpool
Illuminations! David is switching

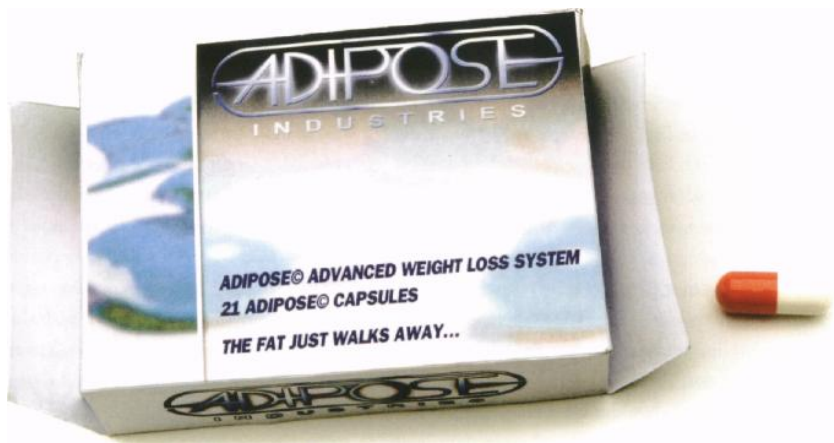
3 Donna Clarke (played by Carla Henry), Nathan's best friend, in Queer on the lights. The traffic
was so bad that they've got

as Folk.

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DOCTOR · WH · THE WRITER'S TALE



DONNA

represent

Adipose Industries, and
you're on the list of our

wonder,

My name's Donna, I

valued customers - I

could I ask you a few
questions?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 1 SEPTEMBER 2007 02:39:37 GMT

going

RE: 4.1

STACY

Um, well, not now, I'm

out, I'm going into town,
I've booked a taxi, it's on
its way.

DONNA

----- Tell you what, I'll get in
----- the taxi with you, I'll pay
for it on expenses, how
does

----- that sound?
Who-ey at all. It's more like a detective yarn. Still, that's

----- STACY
Urn. Brilliant, yeah. Okay!

----- I'm still getting ready, I'm
----- in a bit of a rush -

17. EXT. STACY'S HOUSE - NIGHT

DONNA

You just carry on, don't
mind me!

STACY HARRIS, 20s, bit plump -
harassed, running late - opens her
front door (it's an end-of-terrace
house) .

And Donna heads inside -

CUT

TO:

DONNA is standing there, with
clipboard & yellow papers, just
- NIGHT
flashes her ID card so it can't be
seen properly.

& happy

(nice

DONNA

Stacy Harris?

there,

STACY

papers, and he

18. EXT. ROGER'S HOUSE

ROGER DAVEY, 40, a thin

man, opens his front door

semi, with a small drive).

THE DOCTOR is standing

clutching his yellow

Who wants to know?

shows the psychic paper

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COSMETICS

CHAPTER EIGHT: STRUCTURE &

THE DOCTOR

Mr Roger Davey?

ROGER

That's me!

THE DOCTOR

John Smith, I'm calling on
behalf of Adipose Industries,
I just need to ask you a few
questions -

ROGER

Oh, brilliant, come in,
those pills, they've been
like magic! If you want me
to do adverts, anything,
testimonials, I'm your man -

And the Doctor heads inside -

19. INT. STACY'S LIVING ROOM -
NIGHT

Nothing posh, but a nice house.
STACY is on her feet, grabbing
clothes, money, all that about-to-
go-out stuff. DONNA sitting there
with clipboard.

STACY

No, I should wear it down, I
want him to see me looking
gorgeous -

As she heads out, to go upstairs -

STACY (CONT'D)

- won't be long, if the taxi
beeps, give me a shout -

And she's gone. On Donna, wondering
what she's doing here.

CUT TO:

20. INT. ROGER'S HOUSE - NIGHT

THE DOCTOR with ROGER.

ROGER

CUT TO:

I was one of the first, I've
been on the pills for two
weeks now, I've lost 14
kilos!

THE DOCTOR

In two weeks? That's a bit
drastic, doesn't it worry
you?

ROGER

It's government approved.

STACY

- it's been fantastic,
I started the pills on
Thursday, five days later,
I've lost ten pounds!

THE DOCTOR

Suppose, yeah. Although, when
it comes to the government,
you have just lost a Prime
Minister who vanished
shortly after assassinating
the President of the United
States.

DONNA

Two pounds a day, that's
amazing. And no side effects
or anything?

ROGER

Yeah, what was all that
about?

STACY

No, I feel fantastic, it's
a new lease of life - what
d'you think about the
earrings, do they work?

THE DOCTOR

We may never know. But this
weight loss, is it regular,
is it the same amount every
day?

DONNA

Lovely, yeah. Going on a
date?

ROGER

One kilo, exactly. You wake
up in the morning, and it's
gone. Well, technically
speaking, it's gone by ten
past one in the morning.

STACY

I'm doing the opposite, I'm
gonna dump him! I can do
better than him now, I'm
almost slim! Hair up or hair
down?

223

DONNA

It's fine, like it is.

THE DOCTOR

...what makes you say that?

yuli@sha

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THE WRITER'S TALE

ROGER

22. INT.

ROGER'S KITCHEN - NIGHT

That's when I get woken up,
so I weigh myself at the
on the floor, prodding
same time. But ten past one,
door's cat flap with the
every night, bang on the dot,
flap swings to and fro,
without fail... the burglar
ROGER kneeling beside
alarm goes off.
fascinated.

THE DOCTOR

the back

sonic. The

harmless.

him,

CUT

TO:

ROGER

It was here

when I bought the

21.

EXT.

ROGER'S

HOUSE

-

NIGHT

house. Never bothered with

it, really,

I'm not a cat

THE

DOCTOR

&

ROGER

looking

up

at

person.

Roger's burglar-alarm box, high on

the

wall

above

the

door.

THE DOCTOR

No, I've

met cat people,

ROGER

you're

nothing like them.

I've had experts in, I've

had

it

replaced,

I've

tried

ROGER

everything, but no! Ten past
what it is, though?

Is that

one, off it goes.

Cats,

getting inside the house?

THE DOCTOR

But with no burglars? THE DOCTOR

the thing about Well, that's

They don't just let ROGER cat flaps.

They let things No, first night, I came things in.

well. running downstairs. With my out as

cricket bat. Nothing! I've given up looking now,

there's ROGER

what...? no one there. Like

DOCTOR THE

The fat just walks away.

I've met cat people. You're nothing like them.' The Doctor (David

Tennant) investigates Roger (Martin Bail) 's late-night disturbances.



banning digital signals from Adipose

-- something about

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STRUCTURE & COSMETICS

write anyway. The moment I started writing, I just HATCH GUY

You're like Nazis, you lot!

thought, oh, it's a free gift! It's a pendant. You always get free gifts with these mail-order things. Anyway, I had to

Terrible scene. I don't need anyone to tell me that. It's

introduce the free gift, so I wrote this separate scene:

long-winded. The location is sort of unbelievable. Hatch

INT. SERVING HATCH - DAY Guy is fake-funny. The scene doesn't have a punchline.

Typing a scene that you know is bad is a terrible feeling.

Like a postal depot counter, within I put it after the Sales Cubicles scene -- but the Sales

the building - a hatch, behind which Cubicles scene, with its

are shelves, piled high with stock. yellow customer lists, cuts so

DONNA with clipboard, talking to the nicely to Stacy's House, because she's a customer, that

HATCH GUY, 20s, Welsh.

it was a crime to place it there. It ruined the flow. And

DONNA so I placed it in between the Cinema and the Sales

...so the customer orders Cubicles, but it was just holding up the action. When

three weeks' worth of pills, a scene doesn't fit anywhere, you know that you're in

you process the forms, and

you send them out from here, trouble. (This is why I can't write scenes out of order.

registered post.
worried. I got miserable. I carried on

HATCH GUY
Stacy and Roger, loving them, so

You gonna try them?
But still I sat here for hours, stuck

And then I stood up to go

DONNA

You saying I need to lose
only telling you that because so

weight?
up and walk away that an idea hits

HATCH GUY
Instant thought: I don't need the hatch

The fat just walks away!
don't need the scene at all, I've

Cubicles, so introduce the pendant

DONNA

I'm reporting you. So you send
obvious, in hindsight. Lost me hours

out the pills, the info pack,
went back and took out the

the Sign-Up-A-Friend leaflet...
and Keith's stuff about digital

HATCH GUY
equipment, and inserted the following into

And the free gift.

DONNA

What's the free gift?
He's on his

he's got

He holds up a pendant, gold chain
sample Adipose

with a gold Adipose pill.
side - a

They have to fit.) I

writing, introducing

they cheered me up.

with a scene that I hated.

to the bathroom - I'm

often it's when I stand

me -- and ding!

and the Hatch Guy, I

got the bloody Sales

there! Completely

tonight, to realise that. I

mobile phone rubbish

projection

Scene 16:

CUT TO Donna & Craig.

headset, with the spiel;

a script, and a

Industries box at his

small white cardboard

box, full of
information
HATCH GUY
21 pills in packets,
Pendant. I said, they'd be
leaflets, etc. Donna
observing.
better off giving away pens.
Everyone
needs
pens.
CRAIG
...the box comes
with 21 days'
DONNA
worth of pills, a
full
I'll take that. Health and
information pack,
and our
Safety, thank you.
special free gift, an
Adipose
Industries pendant...
She walks away, disappears off left.
Donna takes the pendant
out of the
Hatch Guy tidies things, just for
box. A simple gold
chain, holding a
a second. Then THE DOCTOR appears,
gold
representation of an Adipose
from the right.
pill.
THE DOCTOR
CUT TO the Doctor
& Claire. He's
John Smith, Health and Safety.
already taken the
pendant out of
the box, holds it up,
examines it.

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THE WRITER'S TALE

CU on the gold Adipose pill. Claire
just in b/g:

CRAIG

...it's made of 18 carat gold,
and it's yours for free... No,
we don't give away pens.
Sorry. No, I can't make a
exception, no.

BATHROOM - NIGHT

CUT TO Donna & Craig. He's now
taking off his headset, to look

cluttered. STACY

at her properly, as she puts the

now, is checking

pendant in her pocket.

just putting

on. Calls

DONNA

I'll just keep this for
testing. And I just need a

list of your customers, can

you print it off?

CRAIG

BATHROOM & LIVING ROOM -

23. INT. STACY'S

Nice bathroom, bit

has her hair down

herself in the mirror,

a different lipstick

down:

STACY

Won't be long!

INTERCUT

S'pose so.

TO:

LIVING ROOM -

NIGHT

BATHROOM.

of Ghosts. 4 So I've changed it. She's telling them off now.

DONNA sitting there, calls up:

DONNA

That's all right!

MISS RATTIGAN

We've collated the initial

the Adipose gold

sales figures - on average,

boredom. She

you're each selling forty

light. Nothing

Adipose packs per day. It's

not enough! I want one

holds it normally as
hundred sales, per person,

per day, and if not, you'll
looking round the

be replaced. Cos if anyone's

good at trimming the fat,

it's me. Now back to it!

as, without

24. INT. STACY'S

INTERCUT WITH

She's fiddling with

pendant. Just out of

holds it up, in the

special.

Then she just

she sits there,

room.

CU Donna's hands

thinking, she starts to

unscrew the

two halves of the gold capsule...

CUT TO THE BATHROOM. Stacy gasps.

Not pain, but a sudden feeling in

her stomach. She clutches it.

CUT TO LIVING

ROOM, Donna stops

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
capsule.

fiddling with the

SATURDAY 1 SEPTEMBER 2007 16:06:48 GMT

CUT TO

BATHROOM, the sensation's

RE: 4.1
recovers, holds her

gone, Stacy

hell was that...?

stomach. What the

CUT TO LIVING

ROOM, Donna starts

4 Yvonne Hartman (played by Tracy-Ann Oberman) was the director
the

to fiddle again, unscrewing

226

of Torchwood One, the London branch of the Torchwood Institute, in

capsule...

Doctor Who 2.12/2.13.

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CHAPTER

EIGHT: STRUCTURE & COSMETICS



RATTIGAN'S OFFICE -

windows looking out

25. INT. MISS

NIGHT

Smart, shiny,

an alarm blares!

spins round in her

COMPUTER SCREEN, a map of

red light flashing

alarm.

stabs the intercom -

RATTIGAN

unscheduled

TO:

HOUSE - NIGHT

just saying goodbye,

doorway.

DOCTOR

Donna examines the free Adipose gold pendant. All 18 carats of it.

your help, tell

maybe you could

for a week

CUT TO BATHROOM, Stacy feels
something again, holds her stomach.

What' s happening...?

onto the city. But

MISS RATTIGAN

chair -

On her

London, with one

in synch with the

Miss Rattigan

MISS

We have an

activation!

26. EXT. ROGER'S

THE DOCTOR

ROGER in the

THE

Thanks for

you what,

lay off the pills

or so -

Alarm sounds!

BATHROOM, STACY breathing

to get out.
as...

hard, in terror,

CUT TO Donna, still fiddling, as...

her stomach is

FX: the skin of

now, like a big bump

stretching out

CU, the two halves of the capsule

through...

is pushing

come apart!

TO:

227

CUT TO:

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THE WRITER'S TALE

28. INT. MISS RATTIGAN'S OFFICE -
NIGHT

MISS RATTIGAN on intercom, fast -

MISS RATTIGAN

Send out the Collection

Squad. Bring them back!

CUT TO:

29. EXT. ADIPOSE INDUSTRIES, CAR
PARK - NIGHT

A big, black POLICE PRISON VAN,
with barred windows, scorches out
of the underground car park -

CUT TO:

30. EXT. ROGER'S ESTATE - NIGHT

THE DOCTOR, running, running,
running -

CUT TO:

31. INT. STACY'S LIVING ROOM/
STACY'S BATHROOM - NIGHT

STACY, standing there, horrified,
as...

FX: the shape in her stomach is

Pillsbury Doughboy in texture,
with rudimentary arms and legs, no
eyes, a little mewling mouth. 5 It's
strangely sort of cute. Like a soft
toy. And it seems to be waving,
with little stumpy arms, at Stacy.

Stacy is just boggling.

LIVING ROOM, Donna's standing, goes
to the door, calls up:

DONNA (CONT'D)

You all right up there?

BATHROOM, Stacy stunned. And
crucially, too embarrassed to call
for help.

STACY

...yeah.

FX: the ADIPOSE is mewling at her,
a bit like 'mummy!'

CUT TO:

32. INT. MISS RATTIGAN'S OFFICE -
NIGHT

MISS RATTIGAN now with TWO WHITE-
COATED TECHNICIANS standing in
front of her desk.

MISS RATTIGAN

stretching out, slowly...

The Adipose has been
witnessed. Activating full
transmutation.

Stacy lets out a little scream.

CUT TO LIVING ROOM. DONNA looks up. And she's holding a GOLD
CAPSULE,

twists it -

DONNA

You all right up
there...? CUT TO:

CUT TO BATHROOM, as...

33. INT. STACY'S LIVING ROOM/
STACY'S BATHROOM - NIGHT

FX: STACY'S skin stretches out -
and nothing is actually breaking
through, no broken skin, no blood
- instead, the stretching skin is
whitening and dividing off into a

STACY alarmed, feeling something...
looks round, and down...

separate entity, like an amoeba
separating...

She's in jeans. And one of her
buttocks is now starting to move, a
shape squirming under the denim...

FX: and the lump plops free! With
Stacy standing by the sink, it just
drops down into the bowl, and her
stomach just twangs back to normal.

CUT TO DONNA, by the living room
door, calling up.

And the lump is...

DONNA
I like what you've done with
this hall.

FX: an ADIPOSE, standing in the
sink-bowl. About the size of a

Pillsbury

5 The Pillsbury Doughboy is the advertising mascot of the

bag of sugar, and almost the
small
same shape. A white lump of fat,

Company, appearing in many of their commercials. He is a
anthropoid character, apparently made out of dough.

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STRUCTURE & COSMETICS

movement

shapes,

at

on her

clothes.

sink,

now heading up.

visit

in

CHAPTER

EIGHT:

But then - oh God - more

- under her T-shirt, more

lots, shifting, her stomach,

her shoulder, on her back,

thigh, writhing under her

FX: the two Adipose in the

gleeful, waving, excited!

COT TO STAIRS, DONNA

DONNA

Wouldn't mind a little

myself. Everything okay



there?

desperate,
bumps in
skin...

door, little

(CONT'D)

pop

help me!

Stacy Harris (Jessica Gunning) feels a little off-colour...

- ?

STACY twisting round to see in the
mirror, as...
locked -

FX: an ADIPOSE struggles up over
struggling
the waistband of the back of her
-

jeans! Mewling! Free!

door.

CUT TO Donna, getting a bit
concerned now -

CUT TO BATHROOM, Stacy
now trying the press the
her clothing back in to her
Donna now outside the
knock.

DONNA

Only me. D'you mind if I
to the loo? Stacy?

STACY

(quiet)

...help me.

DONNA

I'm sorry?

STACY

Help me. Oh my God,

DONNA

What is it, what's wrong

Donna rattles the door, it's

Inside, Stacy is still
with the writhing bumps

Donna starts to thump the

Bangs it. Shoves it.

DONNA

(CONT'D)

DONNA (CONT'D)

Stacy! Stacy!!

, Have you lived here long?

Stacy? You all right?

Then Stacy shudders, let's

go of the

bumps, screams -

FX: in the BATHROOM, the TWO

ADIPOSE now in the sink, waving.
whole body

FX: in a second, her

divides into separate pieces

- 20

STACY staring, shaking now,
plop!, falling to

separate ADIPOSE,

terrified. Whispered:
falling,

the floor, in amongst her

empty clothes -

229

STACY

What are you? What are you?
herself at the

Donna now shoving

door, frantic -

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DOCTOR WHO THE WRITER'S TALE



CU on the inside lock, it's only a bolt, beginning to give -

FX: on the FLOOR, in amongst the fallen clothes, THE 20 ADIPOSE now waddling about, heading for the walls...

FX: with their fat little ploppy legs, the Adipose can walk up the wall!

Donna shoves, shoves again, hard -

The bolt breaks, door flies open - !

Donna in the doorway, stares.

Her POV: first of all, Stacy's

clothes on the floor. Then she
looks up...

FX: the bathroom window is open.
other by yards.

And just one ADIPOSE remains, on
the windowsill. It gives Donna a
little wave, like 'bye bye!', then
hops out of the window, gone!

Donna runs to the window -

CUT TO:

TO:

34. EXT. STACY'S HOUSE - NIGHT
HIGH ANGLE, DONNA'S POV from the
upstairs bathroom window.

FX: down below, 22 tiny little
shapes, casting long shadows in
the streetlight,
in the dark, like plump little imps,
heading for the street -

CUT TO:

35. EXT. NEAR STACY'S STREET -
NIGHT

TO:

Terraced houses, close to Stacy's
house. The BLACK PRISON VAN

So near and yet so far... The Doctor and Donna miss each

37. EXT. NEAR STACY'S STREET -
NIGHT

The PRISON VAN has stopped,
SECURITY GUARDS leap out. With
BUTTERFLY NETS.

CUT

38. EXT. STACY'S HOUSE - NIGHT

DONNA runs out of the house - panic
- no sign of the little shapes, but
she runs in the direction they were
heading -

scurry along
CUT TO:

39. EXT. NEAR STACY'S STREET -
NIGHT

THE DOCTOR, running, running,
running -

CUT

40. EXT. NEAR STACY'S STREET -

NIGHT

scorches along -

FX: a STEEL BOX now packed full

CUT TO:

with little mewling ADIPOSE -

slam! The lid is shut!

36. EXT. NEAR STACY'S STREET -

NIGHT

Slam! The Doors on the van

shut!

THE DOCTOR runs - stops, checks the

CU wheels, scorching off -

signal on his gizmo, bleep bleep,

changes direction, runs back -

And the van races away -

230

CUT TO:

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COSMETICS

CHAPTER EIGHT: STRUCTURE &

41. EXT. STACY'S STREET - NIGHT

For the first

DONNA just reaching the end of the time ever on this show, I'm typing something wondering

street, as the PRISON VAN roars

I went back

past her. She doesn't pay it much

attention, but stops, breathless,

Originally,

looking round. No sign of anything.
and it was too

This is revolting! The Adipose are disgusting.

what Editorial Policy will make of it. In fact,

through it and took out most of Stacy's pain.

I had her writhing and suffering and stuff,

horrible to watch.

CUT TO:

42. EXT. STREET PARALLEL WITH

STACY'S - NIGHT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 1 SEPTEMBER 2007 16:32:07 GMT

RE: 4.1

THE DOCTOR runs to a halt, as the

PRISON VAN scorches past - he looks

at it, suspicious of it - but then
other day,

he's distracted by his gizmo, the
Comedy, but I

bleeps have stopped. Damn!

Drama - that

Browsing the BBC Writersroom website the

I found some guidelines - on Situation

wonder whether the same rules apply to

CUT TO: state:

three

It is useful to think of organising a story in

43. EXT. STACY'S STREET - NIGHT

of the

DONNA lost, shaken, wandering back

acts. The first act [...] sets up the major story

episode, and introduces the major sub-plot.

The final

down the middle of the street

The

towards Stacy's house. A BLACK CAB

around

is just pulling up, beeps, then the

Driver calls out -

into an

TAXI DRIVER

determining

Stacy Harris?

stories follow

DONNA

of exceptions,

N o.

is, in effect,

(pause)

She's gone.

have that, don't

ask because

TAXI DRIVER

instalment... well,

Gone where?

advert break,

DONNA

not saying

She' s just... gone.

One. But

organises his story in

TAXI DRIVER

Thanks for nothing.

act [...] resolves both main plot and sub-plot.

middle act [...] develops the narrative but,

halfway through the script, pushes things off

unexpected direction.

Do you agree? Is there a formula for

what happens when? Do all self-contained

a three-act structure? I'm trying to think

but it's difficult, because three-act structure

Beginning, Middle and End. All stories

they? (But not necessarily in that order?) I

the end of Scene 43 in your latest

that's the end of Act One, isn't it? It's an

if the BBC were a commercial station. I'm

that you thought, right, this is the end of Act

perhaps an experienced scriptwriter

such a way without even thinking?

The taxi drives away. As it
does so...

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 1 SEPTEMBER 2007 22:41:28 GMT

HIGH SHOT, from above the houses,
revealing the layout: Donna standing

RE: 4.1

in the middle of Stacy's street.
the first

That's funny, I just opened the script again for

And parallel with her, in the next
street along, THE DOCTOR standing in
the Doctor

time in hours, and that bit you mention --

the middle of the road.
20, exactly

and Donna in the street, alone - is on Page

script! It is the

a third of the way through a 60-page-ish

Both just stand there. Look round.

Then give up. Donna walking off one
weird. I

end of Act One! I hadn't realised. Oh, that's

231

way, the Doctor the other, into the
night...
formalised,

wonder if I like knowing that.

The language of scripts has now become so

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Donna (Catherine Tate) and her father Geoff Noble (Howard Attfield) in 3.X The Runaway Bride.

-- along with Jacqueline King, who played Donna's

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STRUCTURE & COSMETICS

Maybe it's inbuilt. Maybe I'm more disciplined than One person,
 then five, then ten, then 20, and they were
 I realise. Maybe that's why I run away from a single all drunk, and
 I was getting pushed onto the road and
 Robert McKee paragraph, because I like the arrogance of grabbed by
 short drunk Welsh men. Ever so slightly
 imagining that I've worked it all out for myself... when, scary. Imagine
 being David Tennant!
 in fact, it's commonplace.

I worry a lot about that formal structure language, FROM: BENJAMIN
 COOK TO: RUSSELL T DAVIES

SATURDAY 1 SEPTEMBER 2007

23:21:51 GMT

because it's the one thing that the inexperienced cling
 to. A learnt language. Like a set of crutches. Meetings **RE: 4.1**
 throughout the industry now consist of script editors
 and producers sitting there saying, 'Where's the Second- You met Lisa
 from Big Brother 4?! OH! MY! GOD!
 Act Reversal? Idiots. Really, they should be saying, So jealous!
 'Who is this man? Why is he scared? Does his wife really End irony.
 love him? Can he really kill her?' They talk about the A question:
 how do you think the structure of a
 shape, not the essence, obscuring valid discussion of story written
 for TV differs from that of, say, a movie?
 the actual story - and story is far more important. In The shape must
 vary depending on the length of the
 fairness, as I've said from the start, it's hard to talk about story being told,
 even within TV formats? Is it a 25-
 actual writing - the ideas, the scariness, the exhilaration minutes-a-day
 serial drama, a 13-week run of 45-minute
 -- so I shouldn't be surprised if the formal language is a episodes, a 60-minute
 Christmas special, or two 90-
 substitute, but I really do start to react violently when minute episodes
 shown over a bank holiday weekend,
 the substitute begins to take control... probably starring
 Robson Green as an ordinary man with

It's easy to mock something that a lot of writers find interesting job, who's pushed to the limit when a mildly

find useful, but those BBC guidelines that you quoted his child, wife

or girlfriend is murdered, kidnapped or involved in a

say 'halfway through the script, [the narrative] pushes car crash? But does the narrative structure involved in a

things off into an unexpected direction.' Really? Must it? of television

drama, regardless of length, stand distinct from other

Things like that start to become rules, not suggestions. storytelling mediums? If you're watching from other

But Goldilocks and the Three Bears doesn't do that. (And a movie, the

chances are that you're sat in a cinema or

I'm not using a fairytale lightly; that's a classic story that you've purchased

a DVD or... well, you're less likely to

will outlast us all.) The bit where Goldilocks eats the walk out or turn

off. This must make a difference.

bears' food and tries out their beds and goes to sleep (the Also, what is

it that attracts you, Russell, to telling

'middle act') doesn't surprise us; it's clearly setting us up stories on

television as opposed to writing a novel or film

for a 'final act' in which the three bears return home. script or radio

play?

And we bloody love it, because we just know what's

going to happen. Equally, who's to say that you can't

FROM: RUSSELL T

DAVIES TO: BENJAMIN COOK

SUNDAY 2 SEPTEMBER 2007

03:52:10 GMT

spin off in an unexpected direction a few minutes into

the 'first act'? That's what great, modern films do, like RE: 4.1

the Charlie Kaufman stuff, like Being John Malkovich or

Eternal Sunshine of the Spotless Mind. (I'm sure someone Films are a whole

different world. I'm often asked to

could draw up a list showing how those stories do, in write films,

and it scares me a lot, because it's a whole

fact, conform to absolute rules, but to hell with 'em. new regime.

That's why I will write one eventually; scary

I'm not listening.) If you're a writer, don't fret away the and new is good.

I was thinking today about a Doctor

hours worrying about this structure stuff. All the joy Who movie, should

it ever happen, because suddenly it

and fear and fun and despair is in the writing, not in the occurred to me
that something that we take for granted

flowchart. about the Doctor
becomes a huge selling point in a

P.S. Cardiff Mardi Gras was barmy. I ended up on movie: the
fact that he doesn't use weapons. That's just

233

stage with Lisa from Big Brother 4 and Faye from Steps. a given on TV
(well, bar the odd moment where he has

Oh, and a Dalek. Then I got mobbed outside the park. to blow
everyone up!), but in the cinema, a cinema full

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DOCTOR · WHO THE WRITER'S TALE

»what is it that attracts you, Russell, to telling stories

or radio play?»

Coupling, which is plotted as tight as a drum, with the

-- and wrote it accordingly! This e-mail correspondence is

234

6 Ken Barlow (played by William Roache) is the only surviving charac-

ter from the first episode of Coronation Street in 1960.

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CHAPTER

EIGHT: STRUCTURE & COSMETICS

44. INT. NOBLES' HOUSE -
NIGHT SYLVIA
...I
thought you were only
DONNA comes in, still
shaken. moving back for a couple
A pause. She gathers herself, of
weeks, but look at you!
exhausted, then.... You're
never gonna find a flat
while
you're on the dole! I
Real life slams back in! Mum, mean,
it's not the 1980s, no
SYLVIA, in the kitchen - one's
unemployed these days.
Except
you! How long did that
SYLVIA job with
Health and Safety
And what time's this? last, two
days? Then you walk
out! 'I
have other plans.'
DONNA Well,
I've not seen 'em! And
How old am I? ! it's no
good sitting there
dreaming,
no one's gonna come
SYLVIA
a magic wand and along with
Not old enough to use a
life all better - make your
phone!

CUT

TO:

DONNA

Where's

Dad?

45. INT. TARDIS - NIGHT

SYLVIA

THE DOCTOR hurries in, goes to
the Where d'you think he is? Up
console, fast, starts pressing the hill!
Where he always is!
buttons, preparing a scan. Then,
carefully, he gets out, dangling
on CUT TO:
its chain...

47. EXT.

HILLSIDE - NIGHT

The GOLD ADIPOSE CAPSULE.

DONNA

trudging up a lonely

CUT TO: hillside.

46. INT. NOBLES' HOUSE - NIGHT
beyond her, the lights of

FX:

glittering.

London,

SLOW TRACK IN ON DONNA, just
sitting there, as SYLVIA busies'
not here for the view.

But she's

herself all around her, passing to
dad, GEOFF, sitting

There's her

and fro.
camping chair, with a

on a little

nothing too expensive,

telescope -

'It's no good sitting there dreaming...' Sylvia Noble (Jacqueline King)
All nice

the amateur astronomer.

gives her daughter a piece of her mind.
loves her dad.

and quiet; she

GEOFF

Aye aye.

Here comes trouble.

DONNA

Permission

to board ship,

sir.

GEOFF

Was she

nagging you?

DONNA



Big time.

Brought you a

thermos.

And a Mars Bar.

Seen

anything?

GEOFF

I've got

Venus, with an

magnitude of minus

least, that's what

apparent

3.5. At

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my book. Come and

it says in

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THE WRITER'S TALE

see. There you go...

She puts her eye to the telescope.

(FX?) Her POV through TELESCOPE.

Venus just a dot.

GEOFF (CONT'D)

The only planet in the solar
system named after a woman.

DONNA

Good for her.

Donna leaves the telescope, looks

up into the night sky.

DONNA (CONT'D)

Imagine if you could go out
there.

GEOFF

We will. One day. Bit late

for me, I suppose. But a

GEOFF

Oh, I'm on the mend. But you

had poor old Lance, bless

him.⁷ That mad old Christmas.

DONNA

S'not the half of it. You

wouldn't believe the things

I've seen.

GEOFF

Then tell me.

DONNA

Just tonight, I was...

(pause)

Doesn't matter. Sometimes I
think I'm going mad.

GEOFF

Well, you're not yourself,

I'll give you that. I dunno.

You just seem to be drifting,

sweetheart.

hundred years' time, there's
gonna be people like you and
me, striding out amongst the
stars.

DONNA

Don't suppose you've seen a
little blue box?

GEOFF

Is that slang for something?

And she sits on the grass, next to
him.

DONNA

No, I mean it... If you ever
see a little blue box, flying

up there in the sky... You

shout for me, Dad. Oh, you

just shout.

GEOFF

DONNA

I'm not drifting. I'm

waiting.

GEOFF

What for?

DONNA

The right man.

GEOFF

Oh, it's always a man.

HIGH SHOT, slowly pulling out,

Donna & Dad looking up.

DONNA

No, I don't mean like that.

But he's out there somewhere...

And I mean for real, he
exists, I've met him. And I

just let him fly away. But I'm

(smiles, kind)

gonna meet him again, Dad.

I don't understand half the

One day. If I have to wait a

things you say, these days.

hundred years. I'll find him.

DONNA

CUT

TO:

Nor me.

48. INT. TARDIS - NIGHT

Pause.

CU on THE DOCTOR with glasses &

GEOFF

attachments like in 3.12, studying

Fair dos. You've had a funny

the opened CAPSULE, tiny wires

old time of it, lately.

trailing out.

236

DONNA

7 Donna's fiancé in Doctor Who 3.X, Lance Bennett (played by Don

You can talk.

Gilet), was revealed to be working for the Empress of the Racnoss,

who

later murdered him.

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CHAPTER

EIGHT: STRUC TURE & COSMETICS

new version. I thought you might like
up to...

TO: RUSSELL T DAVIES

2007 16:00:03 GMT

sending you the
to see what I'm

FROM: BENJAMIN COOK

SUNDAY 2 SEPTEMBER

RE: 4.1

Cheers for that,

I'm interested in

to Scene 47.

keep asking you

it is that you do,

in front of your

FROM: RUSSELL T DAVIES

SUNDAY 2 SEPTEMBER

Russell. If you've time to answer this,
why you've made each of those changes
Despite all the thought processes that I
about, we haven't answered exactly what
'tweaking' and 'fine-tuning', when sat
computer, with last night's script on the

TO: BENJAMIN COOK

2007 17:17:12 GMT

Catherine Tate and Howard Attfield film the hillside scene in 4.1.

RE: 4.1

THE DOCTOR

Fascinating. Seems to be a

opening to Scene 47 remains unchanged, as

bio-digital relay specifically
right up to Geoff telling Donna that Venus

for...
in our solar system named after a

Looks up, looks round, aware that
'Good for her,' says Donna, and then she adds:

he's talking to himself.
could go out there.' When I went back

realised that last line of Donna's was way

WIDEST SHOT POSSIBLE of the Tardis.

The ancient, slow creak of the ,
nose. This is the new, subtler version:

vast, empty space.

Well... the

things stand,

is the only planet

woman.

'Imagine if you

to that today, I

too on-the-

DONNA

The Doctor alone. Good for
 her.
 It is an absolute nightmare explaining what Donna
 has Donna leaves the telescope, looks
 been up to since The Runaway Bride. What did she
 tell up into the night sky.
 everyone happened to Lance? I have a version
 worked DONNA (CONT'D)
 out (London was attacked by the Empress' Webstar,
 so How far away is that...?
 Donna would have said that he died because of that),
 but it's a five-page speech - no, worse, it's a fake speech, And
 then I spent about half an hour on the internet,
 because she would have had that out with her
 parents trying to find the distance from Earth to Venus
 long ago - and I just don't want to stop for that amount -
 in miles, because Geoff wouldn't use kilometres! I
 of exposition. No wonder the Doctor never went in
 for discovered that on the transmission date of this episode
 that Christmas dinner with her folks! - say,
 roughly, early April 2008 - Venus is too far away,
behind the Sun,
 so Geoff wouldn't be able to see it.
Damn. So I
 FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
 changed Venus to Mars - and changed
Donna's line
 SUNDAY 2 SEPTEMBER 2007 15:48:45 GMT
 about a Mars Bar to a Twix, or there's too
much Martian
 RE: 4.1
 talk, but I really hated cutting the 'only
planet named
 after a woman' line. But then I realised
 I've been sitting here for two hours, fiddling over that
 this is actually 2009, in story terms, since The
237
 rewrites to Donna and Geoff's chat in Scene 47.
 I'm *Runaway Bride was set at Christmas 2007, and this*

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DOCTOR WHO THE WRITER'S TALE

GEOFF

What for?

DONNA

. The right man.

GEOFF

Oh, it's always a

man. About 26 million miles. But

we'll get there! One day.

Hundred years' time,
we'll DONNA

be striding out amongst the No, I don't mean
like that.

stars. Just you wait. But he's out there
somewhere...

And I mean for
real, he

exists, I've met him. And

then... I just let him fly away.

GEOFF

Well then. Go and find him.

DONNA

That's not the half of it.

Things I've seen. Even

tonight, I was...

(pause)

Doesn't matter. Sometimes I

think I'm going mad.

-- interrupting Donna's speech. It was just fluff. No, it

Well, you're not yourself,

I'll give you that. I dunno.

You just seem to be drifting,

sweetheart.

DONNA

Donna lies back.

HIGH SHOT, pulling

I'm not drifting. I'm

out on the two of them,

both Donna

waiting.

and Dad looking up at

the night sky.

DONNA

Yeah. That's what I'm gonna

do. If I have to wait

a

hundred years. I'll

find him.

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EIGHT: STRUCTURE & COSMETICS

BENJAMIN COOK

03:43:03 GMT

Lots of trims to what I'd already written,
the projectionist has gone. Poor Keith.

CHAPTER

FROM: RUSSELL T DAVIES TO:

MONDAY 3 SEPTEMBER 2007

RE: 4.1

I've done more.
though. Keith



He's just a

BLOKE now, and he no longer has any lines.

Miss Rattigan's name. I used it because
the name of the family in Revelations, the
invented at Granada. It's kind of a lucky
kept making me think of the villain,

Ratigan, in Disney's The Great Mouse Detective]

of a nice gag for her new name, Miss
she's getting a bit of life to her. She's a

Yvonne Hartman-like. In fact,

couple of new scenes in between the 'end

Doctor and Donna in the street) and

a shaken Donna arrives home. These

now the 'start of Act Two', I suppose

say that those How To Write books are

truth!):

CUBICLES - DAY8

CCTV footage of the

forward, PEOPLE

Also, I changed

Rattigan was

old soap that I

charm. But it

Professor

Plus, I thought

Foster. Finally,

mother. That's much less

I've inserted a

of Act One' (the

the scene where

new scenes are

(dear God, don't

telling the

43. INT. SALES

B&W HIGH-ANGLE

cubicles, fast-

Donna and Geoff watch the skies. Illustration by Russell T Davies. jump-cutting as they go to
and fro...

including THE
DOCTOR & DONNA, and

also CRAIG,
CLAIRE & OTHER WORKERS,

including the
events of sc.15.

(laughing)

God help
him. CUT
TO:

DONNA 44. INT. MISS
FOSTER'S OFFICE -

Oh yes! NIGHT

REVEAL that sc.43
is playing on a

I'm not sure about the last couple of lines. I thought
office. MISS FOSTER PLASMA TV in the

Donna's big speech was a bit too 'written', so
those sits at her desk, studying the

two little grace-note lines take the edge off it.
It's screen. TWO SECURITY GUARDS either

side of her.

more natural now. Less pretentious. It was too Disney
before, and now it's more me. Plus, it's nice to see
them MISS FOSTER

laughing. Laughing in the dark. But I still might go
back All these Humans look the

same... But
one of them did

to the original, because Disney is good and I'm
worried it, that was no accident.

that the throwaway laughter undercuts the drama
of Each capsule is bio-tuned to

a woman dreaming of the Doctor. I don't know.
Also, its owner, someone must have

introduced a
second capsule.

ticking away in my head: how upset is Donna
over One of these people is a

Stacy? Did she call the police? Did she leave the
front thief...

door open?! It's a big problem. There are all sorts
of 8 A knock-on effect of the cutting of Scene 14 (in the Projection Booth)

scenes and lines that I could put in, but they don't
lead is that the original Scene 43 - the 'end of Act One' - is now Scene

Scene 43, of CCTV footage of the sales 42, followed by this, the new

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anywhere. Nonetheless, it's bugging
me. cubicles.

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DOCTOR WHO THE WRITER'S TALE



(suddenly)

There!

She presses the remote, to freeze it.

MISS FOSTER (CONT'D)

Oh yes. There she is.

(looks down, babyish)

Shall we get her, baby? Shall
we?

FX: an ADIPOSE on the desk waggles
with joy, 'wheee!'

MISS FOSTER (CONT'D)

Shall we get the lady? Shall
we, liddle moo-moo? Shall we
kill her? Yes we will. Oh yes
we will!

FX: she leans over, gives the
Adipose a kiss. It goes 'aww!'

This is followed by Donna arriving home (now Scene
45), but I've cut the original Scene 45 of the Doctor

Donna Noble visits her dad on the hillside,
in the original version of 4.1

hurrying into the TARDIS to study the Adipose
capsule. *Partners in Crime.*

It wasn't adding anything. Scene 46 is still of Sylvia

GEOFF

having a go at Donna, and I revised - yes, further - the

yourself, Well, you're not

scene of Donna and Geoff on the hillside. After her
line I'll give you that. You

'You can talk', it now goes: just
seem to be drifting,

sweetheart.

GEOFF

DONNA

Oh, I'm on the mend. But you

I'm not drifting. I'm

had poor old Lance, bless

waiting.

him. That mad old Christmas.

(beat)

I wish you'd tell us what
continues as before, until Geoff says,

And then the scene

really happened.
find him.' To which Donna replies:

'Well then. Go and

Finally! That's the missing line. After all that
wondering

DONNA

what Donna did or didn't tell her parents after
The

Ohh, I've tried. He's...

nowhere.

Runaway Bride, I realised this morning, walking to

Tesco, that a lot of Donna's unhappiness comes
from

GEOFF

not being able to tell anyone about the Doctor.
Geoffs

Oy! Since when did you give

up? I remember you,

six years

line - 'I wish you'd tell us what really happened' -

old, I said, no holiday this

encompasses all that, and Donna's next speech flows
a

year, so you toddled off, all

little better as a result:
own, and got on the

on your

We had

bus! To Strathclyde!

police and everything!

DONNA

(both

laughing)

I know. It's just... The things
then? Eh?

Where's she gone,

I've seen. Sometimes I think

Where's that girl?

I'm going mad. Even tonight,

I was...

SHOT, pulling

Donna lies back. HIGH

Donna and (pause) out on the two of them;
night Doesn't matter. her Dad, looking up at the
sky.

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CHAPTER EIGHT:

STRUCTURE & COSMETICS

down the DONNA FX: PULL FOCUS, and way

You're right. I'll do it. street, the TARDIS appears.

Just you watch me! He's out

there somewhere. And I'll

find CUT TO:

him, Dad. Even if I have to

wait a hundred years... I'll 52. EXT. ADIPOSE INDUSTRIES

FOYER

find him. - DAY

revolving DONNA walks through the

In working and working through this scene, that's what doors -

it's all about. Dad changes Donna's mind by inspiring

TO:

her. (Interestingly, didn't I once say that I didn't write

funny dads? Because dads aren't funny? But here he 53. EXT.

ADIPOSE INDUSTRIES, BACK

is - Geoff is funny and sweet. This proves that I talk YARD - DAY

bollocks.) However, I cut the two grace-note lines

THE DOCTOR sonics the lock,

PRAC

(Geoff: 'God help him.' Donna: 'Oh yes!'), which hurt, EXPLOSION, in

he goes -

because I loved them, but they distracted from this

irresistible on-screen cut from 'I'll find him' straight

into CUT TO:

Scene 48 of the Doctor in the TARDIS. 54. INT. SALES

CUBICLES - NIGHT

Right, here's the new stuff:

DONNA strides through, not

49. EXT. NOBLES' HOUSE - DAY stopping -

Back to the fast, cheeky

music.

CUT TO:

DONNA leaves the house, galvanised,
INDUSTRIES,

55. INT. ADIPOSE

DAY

DOWNSTAIRS CORRIDOR -

determined to succeed today - she's

got car keys, heading for the CAR.

THE DOCTOR strides along

the

corridor -

SYLVIA is in the doorway, in her

nightie.

He's heading for a door,

opens

it. A tiny little storeroom,

mops

It's my turn for having the

& buckets, etc. No light. He

gets

car! What do you need it for?

inside, his hiding place, and

he

sonics the lock. A big clunk!

DONNA

Locked.

A quick getaway!

TO:

JUMP CUT TO CU CAR KEY, turning in

the ignition.

56. INT. LADIES TOILETS -

DAY

CUT TO:

Clean, smart, large room.

DONNA

hurries in. There's at least five

cubicles in a row. She goes

to the

furthest one.

CU THE DOCTOR turning a key in the

TARDIS console.

Inside, she locks the door.

Then

lowers the lid on the toilet, to

WIDER, the Time Rotor starts to

just use it as a chair. Sits.

rise and fall, in flight...

Looks at her watch.

CUT TO:

TO:

51. EXT. CITY STREET - DAY

DAY

DONNA just slamming the door shut

241

on the parked car, striding away,
SECURITY GUARDS

and as she clears -

57. INT. SALES CUBICLES -

MISS FOSTER & TWO

striding through. Sotto:

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THE WRITER'S TALE

MISS FOSTER

She's in here somewhere...

As they clear, PAN UP to the CLOCK
on the wall. 09.30.

MIX TO:

CLOCK reading 18.10.

CUT TO WIDER, STAFF standing,
putting on coats, CRAIG heading
off, CLAIRE calling to a MATE:

CLAIRE

See you tomorrow!

61. INT. NOBLES' HOUSE, LIVING ROOM

- NIGHT

SYLVIA on the phone, GEOFF in his
coat in b/g, armed with TELESCOPE &
THERMOS, about to head off.

SYLVIA

I need the car, where are
you? !

SCENE CONTINUES, INTERCUT WITH
LADIES TOILETS.

CUT TO:

62. INT. LADIES TOILETS - NIGHT

CUT TO:

58. EXT. ADIPOSE INDUSTRIES FOYER
- NIGHT

CLAIRE & WORKERS heading out, into
the NIGHT.

PAN UP. (FX?) Lights going out all
over the Tower Block.

CUT TO:

59. INT. ADIPOSE INDUSTRIES,
DOWNSTAIRS CORRIDOR - NIGHT

INSIDE THE STOREROOM, THE DOCTOR
sonics the lock, clunk.

DONNA sitting on the loo,
whispering on her mobile.

DONNA

I can't. I'm busy.

SYLVIA

What are you whispering for?

DONNA

...I'm in church.

SYLVIA

What are you doing in church?

DONNA

Praying.

He steps out, a bit aching...

SYLVIA

The corridor's darker, now. He

Too late for that, madam!

heads off. Runs!

CUT TO:

GEOFF

What's she in church for?

60. INT. LADIES TOILETS - NIGHT

SYLVIA

DONNA still in the cubicle. She
stands, aching, ooh. Then unlocks
the bolt, steps out, the toilet
empty -

Hush! Go to the hell!

(to Donna)

But I need the car, I'm going
out with Suzette, she's
invited all the Wednesday

Then her mobile rings! She panics,
hisses -

Girls, apparently she's been
on those Adipose pills, she
says she looks marvellous -

DONNA

Shut up shut up shut up -

But Donna suddenly hangs up - she's
heard footsteps -

- hurries back into the stall,
locks the door, getting out her
mobile, whispering -

CUT TO OUTSIDE THE CUBICLES, as the
door slams! open -

DONNA (CONT'D)

Not now!

MISS FOSTER & TWO SECURITY GUARDS
stride in, like Stormtroopers,

242

the guards now armed with GUNS.

CUT TO: Miss Foster stands centre, utterly

yuli@sha

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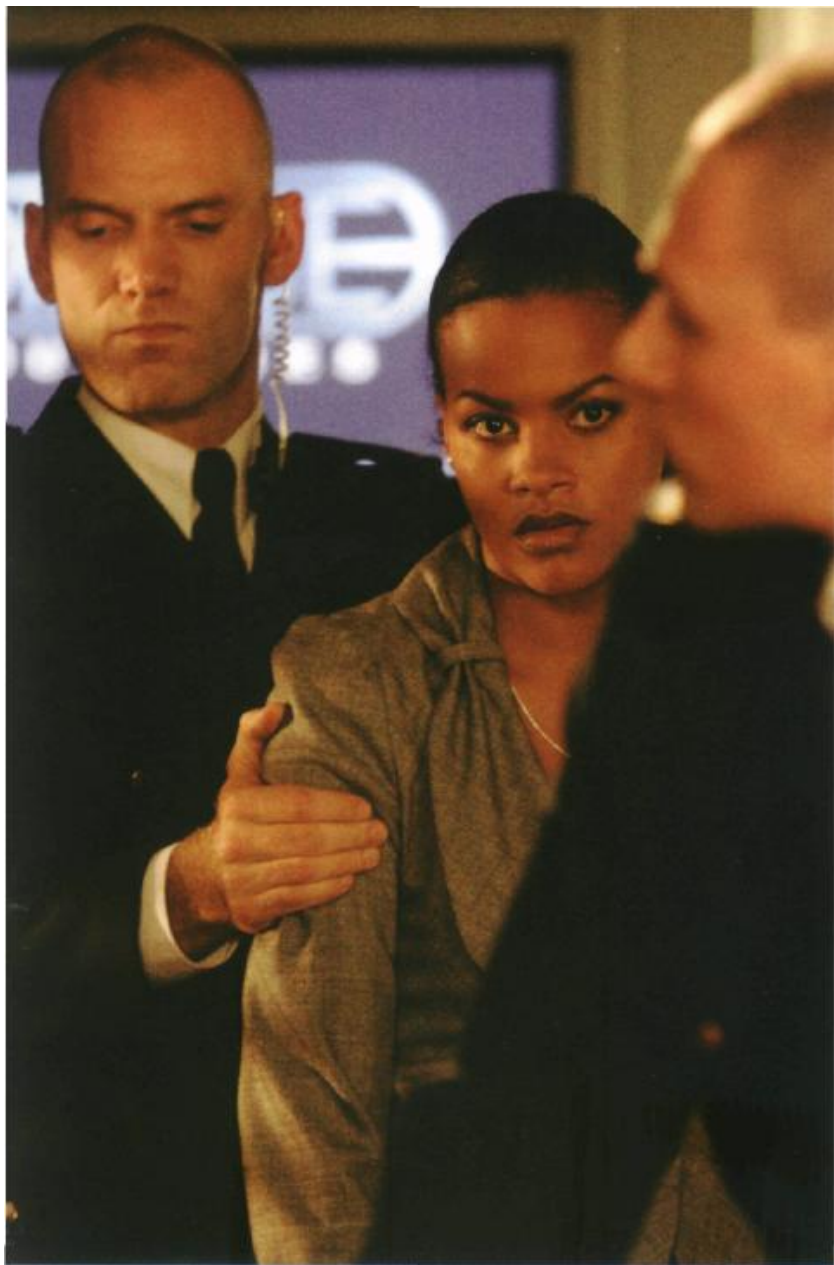
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CHAPTER EIGHT: STRUCTURE &

COSMETICS

Donna terrified.

They kick in the second cubicle -
empty -



Donna clutching her knees, helpless -

They kick in the third cubicle -

And there's PENNY CARTER! Hiding!

MISS FOSTER (CONT'D)

There you are.

On Donna. Eh?!

As the guards haul Penny out, she's
furious -

PENNY

I've been through the
records, Foster! All your
government clearances were
based on fake evidence -
there's something about those
pills you're not telling us -

MISS FOSTER

Oh, I think I'll be
conducting this interview,
Penny.

Penny is captured!

And they're hauling Penny out of
the door, gone.

confident.

Beat.

MISS FOSTER

We know you're in here. So
why don't you make this nice
and easy, and show yourself?

Donna opens her cubicle door a
fraction, peers out.

CUT TO:

Donna in the cubicle, lifts her
feet up, terrified.

ROOFTOP

63. EXT. ADIPOSE INDUSTRIES

- NIGHT

MISS FOSTER (CONT'D)

I'm waiting.

(silence)

THE DOCTOR opens the access door,
steps out onto the roof. The lights

I warn you. I'm not a patient of the city all around.
woman. Now, out you come.

But he runs, fast, over to the edge -

Silence, Donna so scared, trapped.

Where there's a WINDOW CLEANER'S

MISS FOSTER (CONT'D) CRADLE. Lovely! Just what he
needs.

Right, we'll do this the hard way. Get her!
He starts to sonic the controls.

CUT TO:

The guards move forward - kick the
door in on the first cubicle, one
guard kicking, the other ready with
his gun -

64. INT. SALES CUBICLES - NIGHT

The room now dark. MISS FOSTER
striding ahead, PENNY being dragged
along by the TWO SECURITY

Empty.
GUARDS -

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DOCTOR-WHO THE WRITER'S TALE



Penny (Verona Joseph) is restrained by Miss Foster's security guards (Ruari Mears and Claudio Laurini).

PENNY WINDOW
CLEANER'S CRADLE is just
- you've got no right to
do descending, THE DOCTOR sliding past -
this 1 Let me go!!
But he
ducks down out of sight as
Behind them, through the door
they MISS FOSTER, the TWO SECURITY GUARDS
first came through - and a
struggling PENNY walk in -
DONNA peeks through a tiny
gap. MISS FOSTER
Following. Sit
there!

CUT

TO:

PENNY

I'm

phoning my editor -

65. INT. ADIPOSE INDUSTRIES - NIGHT

MIS

FOSTER

WIDE

SHOT,

the

WINDOW

CLEANER'S

I said sit.'

CRADLE descending.

TO:

CUT TO CLOSER, THE DOCTOR in the

cradle.

67. EXT.

ADIPOSE INDUSTRIES - NIGHT

CUT TO:

THE

DOCTOR has stopped the cradle,

now

crouching down, to duck below

66. INT. MISS FOSTER'S OFFICE -

the

window level.

NIGHT

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Then he presses his ear to the

Office

empty.

At

the

windows,

the

wall. Listening.

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CHAPTER EIGHT: STRUCTURE & COSMETICS

CONTINUES INTERCUT WITH SC.69, MISS the capsule attracts all
the FOSTER'S OFFICE. fat cells, and then flushes

them away. Well, it certainly

CUT TO: attracts them, that part's

OUTSIDE MISS FOSTER'S true. But it binds the fat. 68. INT. AREA
together, to form a body. OFFICE - NIGHT

PENNY Secretaries' area, in
DARKNESS. What d'you mean, a body? DONNA creeps along. The only
lights

shine from MISS FOSTER'S OFFICE - MISS FOSTER it's got glass
interior walls, but I'm surprised you didn't ask with blinds drawn, though
there's about my name. I chose it still a clear glass panel on
the well. Foster, as in
foster door. mother. And these... are my

children. Donna crouches below the glass in

the door. Listens. She opens the desk drawer, reaches

in, plucks out... CONTINUES INTERCUT WITH
SC.69, MISS

FOSTER'S OFFICE. FX: and puts an ADIPOSE on the
desk. It waves.

CUT TO:

ON THE DOCTOR & DONNA ONLY now, 69. INT.
MISS FOSTER'S OFFICE - frustrated, unable to see. NIGHT

PENNY 00V MISS FOSTER stands
behind her desk, ...you're kidding me. What the facing PENNY. The GUARDS
have tied hell is that?! Penny's wrists to the chair with
flex, now they stand to the sides. MISS FOSTER 00V

An Adipose. The creature is INTERCUT with
DONNA listening, called, a Adipose. Sweet, crouched low, outside the
office isn't it? door; THE DOCTOR crouched low,
outside the window.

PENNY

You can't tie me up! What
sort of country d'you think

this is?

MISS FOSTER

A beautifully fat country.

PENNY

(calmer, strong)

Come on then. Those pills.

Miss Foster. What are they?



MISS FOSTER

You might as well have a
scoop. Since you'll never see

it printed.

(holds up a capsule)

This... is the spark of life.

PENNY

What's that supposed to mean?

MISS FOSTER

According to our literature,

This... is the spark of life.'

yuli@sha

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THE WRITER'S TALE

This next speech 00V, covering the
action below:

PENNY 00V

Is that... fat? It's made out
of fat? Look. I'm sorry. I
don't know what's going on
here. I was only checking
for safety, for legislation,
for... Miss Foster, I promise
you, I haven't filed a report
with anyone, if you want me
to go, and not say a word,
then I'll go, I promise, I'll
just go...

But from 'Sweet, isn't it?', Donna



has to see, so she inches up to

look through the glass panel...

At the same time, the Doctor has to see, so he inches up to look through the window...

(NB, Miss Foster, the desk, Penny & guards are at the front of the office, the Doctor & Donna a few feet further towards the back, so there's a clear space between the Doctor & Donna, who are directly opposite each other.)

The Doctor lifts his head up... looking left, to the desk.

Donna lifts her head up... looking right, to the desk.

Then the Doctor looks straight ahead, seeing -

'You!! I was looking for you!'

Donna looks straight ahead, seeing -

The Doctor: but... how???

The Doctor!!!!

Donna points at herself! It's me!

Donna!!!!??!

The Doctor: well I can see that!

Big long moment, both just boggling, open-mouthed.

Donna: oh this is brilliant!

Then, all shot through the glass, in silence, big gestures:

The Doctor: but... what the hell are you doing there???

Donna: OH!!!!

Donna's just so thrilled, she waves! Big smile!

The Doctor: Donna???

Donna: Doctor!

The Doctor: but, but, but, why,
what, where, when?

The Doctor: but...what? Wha... WHAT??!?

Donna points at him - you!! I was
looking for you!

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The Doctor: me? What for?

yuli@sha

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CHAPTER EIGHT: STRUCTURE &

COSMETICS

Donna does a little mime. I, came
here, trouble, read about it,
internet, I thought, trouble = you!
And this place is weird! Pills! So
I hid. Back there. Crept along.
Heard this lot. Looked. You! Cos
they...

And on 'they', she gestures and
looks towards Miss Foster.

Who is staring at her. As are the
guards. Penny, too.

Miss Foster then looks at the
Doctor. Calm:

MISS FOSTER
Are we interrupting you?
Donna stands, still framed in

The Doctor gives Donna a chance to escape.

Donna's meeting.

the glass. Looks at Miss Foster,
speechless. Then at the Doctor.

The Doctor: run!!!

And Donna runs -

MISS FOSTER (CONT'D)

Get her!

The security guards head for the
door -

The Doctor holds the sonic, whirrs
it dead ahead -

Clunk! The door's locked, the
guards struggle with it -

Miss Foster turns to face the
Doctor -

MISS FOSTER (CONT'D)

And him!

The Doctor sonics the cradle-
controls, fast -

(FX?) Seen from inside the office,
through the window, the cradle
zooms up, fast, taking the Doctor
with it -

I'm very pleased with the Doctor and

(Very pleased?! BLOODY

DELIGHTED! If not

wanted it to be. It's so

actors.

worked out what

before his

could be, one

ECSTATIC!) It's everything that I

nice to write for such brilliant, skilful

Also, today, funnily enough... I

David's last words could be, one day,

regeneration. I've stored that away.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 3 SEPTEMBER 2007 13:40:54 GMT

RE: 4.1

»I worked out what David's last words

day, before his regeneration.«

What? What?! WHAT?!!!!



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 3 SEPTEMBER 2007 14:01:40 GMT

RE: 4.1

I'm not telling you. Ha ha ha. You've

got to have

something to wait for.

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yuli@sha

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CHAPTER NINE

THE GREAT ESCAPE

In which Rose Tyler returns, the Controller of BBC One has second thoughts,

and a little tusk makes a big difference

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES and heads of departments calmly and properly, but then

MONDAY 3 SEPTEMBER 2007 15:33:52 GMT

had to run around like idiots on Friday instead, blabbing

TODAY'S ANNOUNCEMENT to one and all.

I'm a bit locked away here, so I'm not sure how it's gone

'No Doctor Who return until 2010,' declares BBC News. down, though Julie and Phil say not too bad. Everyone

'Doctor Who to return for fifth series in 2010,' says the has been aware of the rumours for ages, so I don't think

official Doctor Who website. anyone is very surprised. A lot of people said, 'I thought

How's the Doctor Who crew taken the news that there so.' Many of the staff are freelance, and this is how the

will be no Series Five in 2009? freelance world works. Jess in the office was immensely

pragmatic: she said she's been travelling about as a

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

freelancer for ten years now, so she'll always get work.¹ The

MONDAY 3 SEPTEMBER 2007 15:54:06 GMT

most worrying thing is for the crew, the regular crew on

RE: TODAY'S ANNOUNCEMENT set every day, those that live in Cardiff. I haven't even time

to ask those that I'm worried about - people like Lindsey

The weeks of work that bloody press release has taken! Alford,
who've moved lock, stock and barrel to Cardiff. I'm

The RSC was going to announce that David is doing not sure
where that leaves them. I can't leave this desk to

Hamlet, at a press conference on 11 September, so find out. That's
terrible. But there's the promise of work to

everything was timed for then... until the RSC brochure come,
the Doctor Who Specials, maybe Torchwood, maybe

was sent out last week, mentioning David! Clearly, Sarah Jane,
as well as bigger plans to move Casualty here

their PR is as good as ours. Numbskulls. So the news when the
new studio is built. Lindsey was in Bristol, on

of no Doctor Who series in 2009 has all been a bit rush- Casualty,
before this, so she might stay, she might move

released. Phil and Julie were going to talk to all the staff

1 Production coordinator Jess Van

Niekerk.

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DOCTOR WHO THE WRITER'S TALE

1. I remember the first time I saw it. I was a child, and I was

2. I remember the first time I saw it. I was a child, and I was

3. I remember the first time I saw it. I was a child, and I was

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Trek, or play with a train set, actually

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51. I remember the first time I saw it. I was a child, and I was

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

52. I remember the first time I saw it. I was a child, and I was

MONDAY 3 SEPTEMBER 2007 23:30:14 GMT

53. I remember the first time I saw it. I was a child, and I was

RE: TODAY'S ANNOUNCEMENT

54. I remember the first time I saw it. I was a child, and I was

1. The first part of the document is a list of the names of the people who were present at the meeting.	2. The second part of the document is a list of the names of the people who were not present at the meeting.
3. The third part of the document is a list of the names of the people who were present at the meeting.	4. The fourth part of the document is a list of the names of the people who were not present at the meeting.
5. The fifth part of the document is a list of the names of the people who were present at the meeting.	6. The sixth part of the document is a list of the names of the people who were not present at the meeting.
7. The seventh part of the document is a list of the names of the people who were present at the meeting.	8. The eighth part of the document is a list of the names of the people who were not present at the meeting.
9. The ninth part of the document is a list of the names of the people who were present at the meeting.	10. The tenth part of the document is a list of the names of the people who were not present at the meeting.
11. The eleventh part of the document is a list of the names of the people who were present at the meeting.	12. The twelfth part of the document is a list of the names of the people who were not present at the meeting.
13. The thirteenth part of the document is a list of the names of the people who were present at the meeting.	14. The fourteenth part of the document is a list of the names of the people who were not present at the meeting.
15. The fifteenth part of the document is a list of the names of the people who were present at the meeting.	16. The sixteenth part of the document is a list of the names of the people who were not present at the meeting.
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19. The nineteenth part of the document is a list of the names of the people who were present at the meeting.	20. The twentieth part of the document is a list of the names of the people who were not present at the meeting.



David . . . Hamlet role

Dr Who hold-up

BAD news for fans of Doctor Who – the show's fifth series has been shelved until 2010.

BBC bosses have had to postpone filming because star David Tennant will be playing Hamlet.

TV Biz revealed last month that he will go on stage with The Royal Shakespeare Company between next July and November.

Specials

That is when the actor – currently filming series four for next spring – would have been due to film a Dr Who 5.

However, David **WILL** make three specials over the coming months, to be aired in 2009.

He is set to quit the role after that, making way for a new Timelord in 2010.

An insider said: "Normally the Doctors do three series and then bow out."

Creator Russell T Davies is expected to stay for the 2009 specials, then hand over series five to another executive.

-- is seen as running away. Bollocks.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 4 SEPTEMBER 2007 01:53:57 GMT

RE: TODAY'S ANNOUNCEMENT

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yuli@

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CHAPTER NINE: THE GREAT

ESCAPE

70. INT. STAIRWELL - NIGHT

THE DOCTOR running down -

DONNA bursts into the stairwell,

runs up -

And they meet on a landing!

CUT TO: She throws herself at him,

hugs

him!

71. EXT. ADIPOSE INDUSTRIES ROOFTOP

- NIGHT

DONNA

Oh my God, Doctor! I don't

THE DOCTOR back at the top,

believe it! It's really

you!

clambering out of the cradle - runs

You've even got the

same

across the roof -

suit, don't you change?

CUT TO:

THE DOCTOR

72. INT. MISS FOSTER'S OFFICE -

Thanks Donna, not

right now -

NIGHT

There's a bang! from a few floors

TWO SECURITY GUARDS FIRE - PRAC

below - he looks

down -

GUNS -

His POV: the SECURITY

GUARDS

PRAC FX: the locked door is shot

heading up -

into splinters!

And he grabs her hand, big

smile!

Guards run through - MISS FOSTER

following -

THE DOCTOR (CONT'D)

Just like old times!

PENNY is left tied to the chair.

And they run up the stairs

together -

PENNY

What the hell is going on?!

CUT TO A FEW FLOORS

BELOW -

FX: the ADIPOSE on the desk jumps More SECURITY
GUARDS joining in,

up and down - such fun! EIGHT of them storming
up - MISS

FOSTER following, talking into
her

CUT TO: WRISTWATCH COMMS -

73. INT. STAIRWELL - NIGHT MISS
FOSTER

Cover is broken. Prepare

DONNA running up - maximum
parthenogenesis. And

summon... the Nursery.

Donna is reunited with the Doctor.

CUT TO:

ROOFTOP

74. EXT. ADIPOSE INDUSTRIES

- NIGHT

THE DOCTOR & DONNA race
out of the

door - the Doctor sonics it shut
- then run across the rooftop,
to the CRADLE, where the

Doctor

frantically sonics the winch,
taking loose wires out of his
pocket and welding them to the



controls -

Donna's

And right from the word go,

talking, top speed -

DONNA

- cos I thought, how do I

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find the Doctor? And then

yuli@sha

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THE WRITER'S TALE

I thought, just look for

CUT TO:

trouble, and he'll turn up!

So I looked everywhere, spent

75. INT. INSIDE ACCESS DOOR,

all my money, searching -

ROOFTOP - NIGHT

you name it, UFO sightings,

crop circles, all those

It's a hefty door, one GUARD

weird things in Cardiff, I

slamming against it with his

investigated them all - like

shoulder, other GUARDS piled up,

all that stuff with the bees

waiting, as MISS FOSTER strides up

disappearing, I thought, I

the stairs -

bet he's connected, oh, I

tried everything, but I found

MISS FOSTER

nothing, just nothing, but

Get it open!

I kept on going, I checked

everything - well, except for

CUT TO:

Christmas Day, all that stuff

about a replica Titanic flying

76. INT. ADIPOSE INDUSTRIES ROOFTOP

over Buckingham Palace, I

- NIGHT

mean, come on!, that's gotta

be a hoax -

THE DOCTOR & DONNA now standing in

the CRADLE, the Doctor still making

THE DOCTOR

tiny changes to the controls with

What d'you mean, the bees are

the sonic.

disappearing?

DONNA

DONNA

But if we go down in this,

I dun.no, that's what it says

they'll just call it back up

on the internet, but on the

again!

same site, there were all

these conspiracy theories

THE DOCTOR

about Adipose Industries, I

No, I've locked the controls

thought, right, I'll take a look -
The access door starts banging,
And he holds up the sonic, whirrs
Guards on the other side.

THE DOCTOR

Right, in you get.

DONNA

In I get where?

THE DOCTOR

Into that.

DONNA

What am I getting into that
for?

THE DOCTOR

To escape.

DONNA

We're escaping in that?

THE DOCTOR

Oh, I'd forgotten what it was
like with you!

DONNA

to a sonic matrix, I'm the
only one who can control it -

it, with a big smile -

The cradle starts to descend -

BLAM! - THE ACCESS DOOR flies open -

GUARDS charge out, though clearing
centre to allow MISS FOSTER to
stride out -

And she's calm, just holds up her

PEN. Which glows with a blue light
on the end, and whirrs.

The cradle jerks to a halt. It's

lowered so that only the Doctor &
Donna's heads are visible over the
edge.

They look faintly ridiculous.
Muttered:

DONNA

'I'm the only one who can
control it. '

Ditto!

THE DOCTOR

Did I say I was perfect?

yuli@sha

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ESCAPE



DONNA

Act like it.

Miss Foster strolling over to the edge, relaxed. (GUARDS with guns raised, standing a good distance back.) Calm, with the absurdity of the Doctor & Donna being just heads:

MISS FOSTER

Well, then.

THE DOCTOR

Evening.

DONNA

Hello.

THE DOCTOR

Lovely night.

MISS FOSTER

Wonderful. Evidently you're
another offworlder, that
thing would be...?

THE DOCTOR

'Well, then.' Miss Foster makes an entrance.

Sonic screwdriver.

MISS FOSTER

MISS FOSTER

Sonic pen.

In a crisis, the Adipose can
transmute bone and hair and

THE DOCTOR

internal organs. Though it

Nice. You can write notes

does make them a little bit

with it! And if you were to

sick, the poor things.

sign your real name, that
would be...?

DONNA

Poor Stacy, more like!

MISS FOSTER

Matron Cofelia, of the

THE DOCTOR

Five-Straighten Classabindi

Seeding a populated planet

Nursery Fleet, Intergalactic

without permission is against

Class.

galactic law, you must know
that.

THE DOCTOR

A brood mother. Using Humans

MISS FOSTER

as surrogates.

Are you threatening

me, down

there?

MISS FOSTER

Subcontracted by the

Adiposian First Family to

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

breed new stock. Where else

TUESDAY 4 SEPTEMBER 2007 17:14:42 GMT

to look, but Earth? Living

RE: TODAY'S ANNOUNCEMENT

off the fat of the land.

DONNA

Here's more script. 2 I've sent this to the office,

too,

So those little things...

so that they can start to prep -- or just weep at -- the

they're made out of fat? But

that woman last night, Stacy window-cleaner's-cradle sequence...

Harris, there was nothing

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left of her.

2 As reproduced here, this latest instalment of script picks up the

Adipose Industries rooftop scene two pages in.

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MISS FOSTER

Are you threatening me, down
there?

THE DOCTOR

I'm telling you to stop.

MISS FOSTER

Sorry, I can hardly resist
saying this. Fat chance!

THE DOCTOR

I'm trying to help you,
Matron. This is your one



chance. Because if you don't
call this off... then I'll have
to stop you.

MISS FOSTER

If I were you, I'd
concentrate on stopping

gravity.

And she holds out her SONIC PEN,
at one of the winches - (NB, the
cradle is fixed to the roof with,
basically, one winch on its right
hand side, one winch on its left,
each running the METAL CABLES which
support the cradle).

THE DOCTOR

No no don't no - !

DONNA

No! No! No! -

PRAC EXPLOSION on the WINCH -

'We can get in through the window --'

FX: THE DOCTOR & DONNA's heads

PLUMMET out of shot - !

THE DOCTOR

- hold on - we can get in

FX: THE DOCTOR & DONNA & CRADLE

through the window -

plummeting down, TOWER BLOCK

FLOORS RACING past them - Donna

CUT TO THE ROOFTOP, Miss Foster

screaming - !

looking over the edge, on her

wristwatch comms -

FX: CU DOCTOR, with FLOORS RACING

PAST behind him, holding out the

MISS FOSTER

sonic, whirring furiously -

Deadlock the building!

FX: PRAC EXPLOSION on CU WINCH at

CUT TO THE CRADLE, a clunk! of

one end of the CRADLE (with FLOORS

locks, the Doctor sonicking -

RACING PAST B/G) -

THE DOCTOR

WIDER on the CRADLE, halfway down

Can't get it open!

the building, jerking to a sudden

halt - the Doctor & Donna jolted,

DONNA

recovering -

Well then, smash it!

CUT TO THE DOCTOR, sonicking the
nearest window -

And she's got a spanner from a

254

workman's toolkit in the cradle,
slams the window -

yuli@sha

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CHAPTER NINE: THE GREAT

ESCAPE

CUT TO INSIDE THE BUILDING, the far below her below, the GROUND

Doctor & Donna hammering at the hanging - she's clinging to the glass - but it's security glass, left-hand-side cable. (There's, doesn't give - say, a spar of metal, formerly part

of the winch, fixed to the cable,

CUT TO ROOFTOP, the Guards now at and Donna's actually holding on to

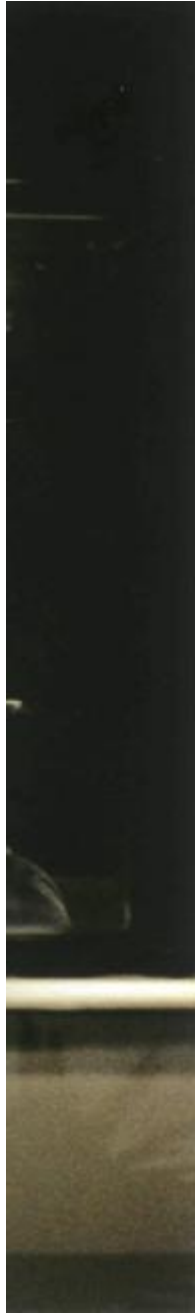
the edge, readying guns, pointing that; she could never hold on to

down - but - cable alone.)

MISS FOSTER

DONNA

Don't be so stupid, we're in Doctor
the middle of the City! I can



make this look like a perfect
accident...

THE DOCTOR
Hold on!

She's calmly walking over to the DONNA
 left-hand-side winch. Holds the PEN I am! !
 against the metal cable -
 He grabs the cable, tries to heave
 PRAC FX: the CABLE burning, sparks it up -
 flying out, like an oxyacetylene
 torch - the cable fraying - FX: DONNA dangling - but
 not moving
 up -
 CUT TO the CRADLE, both looking up,
 horrified - It's impossible - but the Doctor
 looks up, realising what Miss
 DONNA Foster will do next -
 She's cutting the cable!!!!
 CUT TO ROOFTOP, Miss Foster
 now
 CUT TO ROOFTOP, CU CABLE - PRAC FX, walking casually
 over to the
 it SNAPS!! right-hand-side of the winch -
 PEN
 glowing, whirring -
 FX, STUNT!, WIDE SHOT - the
 CRADLE tips, the LEFT HAND SIDE FX: TOP SHOT of the
 Doctor (with
 falling, the broken cable whipping Donna hanging far
 below him) as he
 downwards, the RIGHT HAND SIDE ' leans out of the
 cradle, LOOKING
 still connected, staying where it UP, and pointing his sonic
 up,
 is, so the whole shebang falls whirring -
 to the left - THE DOCTOR & DONNA
 tumbling left, with Donna on the CUT TO ROOFTOP -
 left (ie, camera left) -

Hold on, Donna! I am!!

CU the Doctor flailing out, to reach
for -

FX: DONNA tumbling over the edge,
screaming - !

THE DOCTOR slams into the left-hand
wall of the cradle - the cradle now
hanging vertically - and swinging
a little - but it remains connected
on the right-hand-side, so the left-
hand-wall has become the floor -



The Doctor whipping his head over
the side, to see -

THE DOCTOR

Donna - ?!

255

FX: DONNA hanging on, about 10 feet

yuli@sha

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Penny's evening goes from strange to stranger.

hanging, kicking, DONNA's legs are
 FX: SMALL EXPLOSION on the PEN -
 outside the glass.

CU, Miss Foster drops it - Strangely
 calm, given the

circumstances:

FX: SONIC PEN falling down, down,
 floors racing past b/g -
 PENNY

is going on? ...what the hell

CUT TO the Doctor, leaning out,
 hand out -
 CUT

TO:

CU his hand, he catches the pen! 77. EXT.

ADIPOSE INDUSTRIES

ROOFTOP/SIDE

OF BUILDING - NIGHT

And starts to sonic-pen the window

nearest to him -

FX: DONNA

dangling - and now

raging -

THE DOCTOR

That's

better!

DONNA

This is your

fault! I

FX: Donna dangling -

should've

stayed at home!!

DONNA

CUT TO THE

DOCTOR, window now open,

Get me up!! Doctaaaa - !

about to

crawl through -

CUT TO:

THE

DOCTOR

Won't be a

minute!

76. INT. MISS FOSTER'S OFFICE -

FX:

DONNA dangling -

NIGHT3

DONNA

PENNY, still tied to her chair.

Don't

leave me!

Looking out of the window.

CUT

TO

ROOFTOP, MISS FOSTER looking ³ The press launch scenes (numbered 13 and 14, set In the Cinema and Projection Booth respectively) have been combined so that the script is

down,

with

GUARDS.easier to follow, shifting all subsequent scene numbers, so the Doctor

and Donna's face-off with Miss Foster on the rooftop - and the first part

MISS FOSTERof the

window-cleaner's cradle sequence - is now Scene 75, followed

He's slippery, that one. And

by this, Scene 76, of Penny in Miss Foster's office.

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CHAPTER NINE: THE GREAT ESCAPE

they can't be acting alone.
Our primary duty is to
protect the children.

THE DOCTOR (CONT'D)
I've got you - stop kicking!

CUT TO:

And she strides towards the Access

Door, Guards following -

82. INT. STAIRWELL - NIGHT

CUT TO: SECURITY GUARDS running down,

MISS

FOSTER following, on WRISTWATCH-

78. INT. STAIRWELL - NIGHT

COMMS -

THE DOCTOR running down, down, down -

MISS FOSTER

Earth Report Cover is broken.

CUT TO: Tell the Adiposians, we're
going into premature labour.

79. EXT. SIDE OF BUILDING - NIGHT

CUT TO:

CU DONNA, struggling, holding on
tight.

83. INT. MISS FOSTER'S OFFICE -
NIGHT

CU HER HANDS, clenched tight on the
spar/cable.

DONNA just hopping down to the
floor, breathless - being helped

FX: DONNA, the drop below... down by THE DOCTOR.
PENNY still

tied up.

CUT TO:

DONNA

80. INT. STAIRWELL - NIGHT

I was right. I was so right.

It's always like this with
you, isn't it?

THE DOCTOR running - busting

through a door -

THE DOCTOR

CUT TO: (kind)

You all right?

81. INT. MISS FOSTER'S OFFICE - '

NIGHT

DONNA

(smiles)

Just about. Thanks.

PENNY still tied to the chair as

THE DOCTOR runs in - races to the

THE DOCTOR

window, DONNA's legs still kicking

Right then. Off we go - !

outside -

And he runs out - Donna following -

He sonic-pens the window, frantic -

PENNY

PENNY

Is anyone gonna tell me
what's going on in this
place?

Oy!

The Doctor pops his head back round
the door.

THE DOCTOR

What are you, a journalist?

THE DOCTOR

Sorry.

PENNY

Yes.

He holds out the sonic pen, whirrs -

THE DOCTOR

Penny's hands pull free, the flax

Just make it up.

loosened.

And the window swings open - !

THE DOCTOR (CONT'D)

257

Now do yourself a favour,

The Doctor reaching out to the LEGS - get out!

yuli@sha

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DOCTOR·WHO THE WRITER'S TALE

WALL of the storeroom -

CUT TO: Which creaks and pulls
away, like A

HIDDEN DOOR -

Behind it, floor to ceiling: a

THE DOCTOR & DONNA run out - and COMPUTER
WALL. Very distinct
down - design, all golden curves and

lights.

PAN UP, MISS FOSTER & SECURITY

GUARDS two floors above, just

heading down -

FROM: RUSSELL T DAVIES

TO: BENJAMIN COOK

WEDNESDAY 5 SEPTEMBER 2007

01:24:20 GMT

CUT TO:



FW: TEST AND DESIGN OF ADIPOSE

85. INT. MISS FOSTER'S OFFICE -
NIGHT

PENNY is doing her job, ransacking
through files -

PENNY

Adipose... cellular
basification...

She's about to run out of the door,
with what she's found - stops dead.
MISS FOSTER & GUARDS striding in.

MISS FOSTER

Tie her up!

PENNY

Oh you're kidding me -

CUT TO:

86. INT. ADIPOSE INDUSTRIES,

RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

DOWNSTAIRS CORRIDOR - NIGHT

2007 01:28:28 GMT

WEDNESDAY 5 SEPTEMBER

RE: TEST AND DESIGN OF ADIPOSE

THE DOCTOR & DONNA run along - the
Doctor running to his STOREROOM
from sc.55, yanks open the door,
starts throwing out mops, buckets,

etc. Donna stands back, bemused.

DONNA

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Well, that's one solution.

WEDNESDAY 5 SEPTEMBER 2007 01:39:29

GMT

Hide in a cupboard. I like
it.

RE: TEST AND DESIGN OF ADIPOSE

THE DOCTOR

I've been hacking into things
all day, cos the Matron's
got a computer core running
through the centre of the

building, triple-deadlocked,
but now I've got this -
(the sonic pen)
- I can get into it -

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And he's heaving at the ENTIRE BACK

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Miss Foster seduces the Inducer that's hidden inside Adipose Industries.

Why?!' Maybe I'm getting paranoid, but I reckon if it

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 5 SEPTEMBER

2007 02:13:04 GMT

RE: TEST AND DESIGN OF ADIPOSE

FROM: BENJAMIN

COOK TO: RUSSELL T DAVIES
01:58:10 GMT

WEDNESDAY 5 SEPTEMBER 2007

AND DESIGN OF ADIPOSE

RE: TEST

press launch of the BBC's forthcoming autumn

4 In July 2007, at a

schedule, Fincham introduced a trailer for the documentary A Yearwith the Queen, and told
journalists that the Monarch had walked with him, yes, but the Hamlet offer came up
afterwards,out of a photo shoot 'in a huff', after being asked to remove her tiara
by photographer Annie Leibovitz. However, unknown to Fincham,the footage in the trailer had
been assembled in the wrong order by
production company RDF Media; the Queen had actually been walkingin to the photo shoot. Fincham
admitted the error, and initially rejected
calls that he should resign.

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DOCTOR·WHO THE WRITER'S TALE

DOCTOR THE

Hold that -

DONNA

What are

you doing?

THE DOCTOR

She's

wired up this whole

building.

And we need a bit

of privacy -

TO:

88. INT.

ADIPOSE IND., DOWNSTAIRS

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

#2 - NIGHT

WEDNESDAY 5 SEPTEMBER 2007 23:57:56 GMT

SECURITY GUARDS charging

TWO

MORE ADIPOSE

along,

with guns -

They slam

through a set of Fire

Doors -

—
ELECTRICITY all
doorframe, zapping the
they fall to the ground,
86. INT. MISS FOSTER'S OFFICE -
NIGHT5
unconscious -

TO:
PENNY tied up again, as MISS FOSTER
stands back, the two SECURITY
GUARDS sliding back the wall
behind 89. INT. ADIPOSE IND., DOWNSTAIRS
her chair - revealing an
IDENTICAL CORRIDOR/STOREROOM - NIGHT
COMPUTER WALL to the storeroom's.

THE DOCTOR
fiddling with two wires -
PENNY
What does that thing do?
tiny ARC OF ELECTRICITY, same
as sc.88.

MISS FOSTER
That's the Inducer.
We'd THE DOCTOR
planned to seed millions,
but Just enough to stun them! But
the 500 test subjects
will why's she wired it up, what's
have to do - it all
for...?

(to the Guards)
That Doctor and the woman.

guards - only enough to stun them, mind.

Find them. Get rid of them.

The Guards run out -

CUT TO:

87. INT. ADIPOSE IND., DOWNSTAIRS
CORRIDOR/STOREROOM - NIGHT

THE DOCTOR on the floor, rewiring
the COMPUTER

WALL,

DONNA

beside



him. He gives her a handful of
wires, and keeps using those wires
throughout, as they talk -

5 The brief scene in the Adipose Industries foyer, of Claire and the
workers heading home, has been deleted, shifting all subsequent scene

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numbers, so the Doctor and Donna entering the storeroom is now

Scene 85, followed by this, the new Scene 86, of Penny in Miss

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CHAPTER NINE: THE GREAT ESCAPE



Then he keeps working, intent. And in the pause, Donna is looking at him. Properly, now. Then, quiet & smiling (though he keeps working, she keeps handing him wires):

DONNA

You look older.

THE DOCTOR

Thanks.

Pause.

DONNA

Still on your own?

THE DOCTOR

Yeah. Well, no, I had this friend, Martha, she was called, Martha Jones, she was brilliant. And I destroyed half her life. But she's fine, she's good. She's gone.

'She's started the program!'

DONNA

What about Rose?

DONNA

THE DOCTOR

Ohh, yes please!

...lost.

(looks at her)

THE DOCTOR

I thought you were gonna travel the world.

...right.

COMPUTER WALL starts bleeping,
ILLUMINATING!

DONNA

Easier said than done. It's like, I had that one day with you, and I was gonna change, I was gonna do so much. Then I woke up the next morning, and it's the same old life. Like you were never there.

DONNA

What's it doing now?

THE DOCTOR

She's started the program!

And I tried,

I

CUT TO:

did try, I went to Egypt,
oh, I was gonna go barefoot

90. INT. MISS FOSTER'S

OFFICE -

and everything. But then it's
all bus trips and guide books
and don't-drink-the-water,
lever,
two weeks later you're back
still
home, it's nothing like being
with you. I must've been mad,
turning down that offer.

THE DOCTOR

What offer?

DONNA

To come with you.

NIGHT

MISS FOSTER slams a final
crosses to the window. PENNY
tied to the chair.

MISS FOSTER

Mark the date, Miss Carter.

Happy birthday. So many
birthdays.

FX: ANGLE ABOVE MISS FOSTER,
looking out, with the WHOLE OF
LONDON glittering below...

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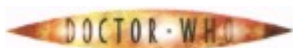
THE DOCTOR

...you' re coming with
me...? CUT TO:

yuli@sha

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THE WRITER'S TALE

91. INT. WINE BAR - NIGHT

feeling a bit odd. Puzzled. Lifts
his shirt...

Smart, but not posh, like a Yates'.

SYLVIA is out with the GIRLS - five
women, her age, all dressed up for
a night out, on the white wine.

FX: the SKIN on his SIDE is moving,
a- squirming bump...

SUZETTE holding

court

-

CUT TO:

SUZETTE

93. INT. WINE BAR - NIGHT

- I swear, that Adipose
treatment, it's amazing, just
look at me, look at my chin!
Almost seven pounds in three
days .

SUZETTE trying to look at her
back - SYLVIA going to her, the
OTHER WOMEN staring, and other
CUSTOMERS -

SYLVIA

SUZETTE

It's like a miracle! And all
of that from one little pill?

What is it, what is it, get
it out, get it off me - !

SUZETTE

SYLVIA pulls down the back of

Suzette's blouse -

I've been eating like normal,
all you do is swallow the
pill and...

FX: a LITTLE ADIPOSE waving!

She stops.

Sylvia screams!! Then turns - cos

there's another scream -

Holds her stomach. Feels something.

It's the LADY, cos the MAN is
standing there, holding his shirt

SYLVIA

You all right, love...?

SUZETTE

Yeah, I'm just... Funny sort of

feeling, just...

THROW FOCUS, far behind her, at a
separate table, a NICE MAN on date

with a LADY. But he stands. Feels

his stomach. Something wrong. The
woman saying, 'What is it...?'

TO:

CUT BACK TO SUZETTE, just standing

and turning to go -

SUZETTE (CONT'D)

Just... pop to the loo...

'Get it off me!' Suzette (Sue Kelvin) gets a bit of a shock.

SYLVIA

Oh my God, Suzette!

SUZETTE

What...?

She turns, trying to see - because
under her clothes, on her back,

up, boggling, while -

FX: AN ADIPOSE stre-e-e-etches out

and plops! onto the table in front

of him!

WHIP PAN over to -

A YOUNG WOMAN at the bar, feeling

her stomach, alarmed -

CUT



something is starting to move...

CUT TO:

92. INT. ROGER'S HOUSE - NIGHT

LIVING ROOM, ROGER just standing,

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NINE: THE GREAT ESCAPE



Sylvia Noble and her fellow bar patrons look on as the Adipose go on the march.

gobsmacked, as -
 scuttles across the floor -
 PEOPLE
 standing
 back, terrified -
 FX: his ADIPOSE stretches out of
 his side, separates,
 plop! SUZETTE panicking in b/g, with
 the
 GIRLS
 consoling her, but SYLVIA
 FX: the ADIPOSE trundles
 away is walking across to the door,
 across the carpet -
 stunned, open-mouthed,
 determined
 to follow
 the Adipose...
 CUT TO:

TO:

95. INT. ROGER'S KITCHEN - NIGHT

98. EXT. WINE

NIGHT

FX: THE ADIPOSE hops through the
cat-flap,

gone!
doorway,

SYLVIA walks into the
stunned...

CUT TO:

street, with pubs &

96. EXT. ROGER'S ESTATE -
NIGHT restaurants and takeaways.

WIDE SHOT of the street,
doors FX: HER POV, three ADIPOSE

opening, PEOPLE standing
there, scuttling out of the pub opposite

some screaming, others just
boggling, as - Whip
pan -

POV, TEN LITTLE ADIPOSE,

FX: ADIPOSE run from one house, and

formation, scuttling down the

another, FIVE of them scuttling

the road -

into the night, all heading down

the road together -

TO A BLACK CAB, screeching to

FX: HER

in

middle of

CUT

a halt -

CUT TO:

CUT TO A

CAR, slewing across the

97. INT. WINE BAR - NIGHT

road,

braking -

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FX: LOW ANGLE as SUZETTE'S
ADIPOSE CUT TO THE DRIVER of another
car,

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THE WRITER'S TALE

DOWNSTAIRS stopped in the middle of the 101. INT. ADIPOSE IND.,

street, getting out of his car to CORRIDOR/STOREROOM - NIGHT
just boggle -

THE DOCTOR, frantic with the wires
PEOPLE on the pavement, pointing, - DONNA helping -
some SCREAMING.

THE DOCTOR
FX: THIRTY ADIPOSE marching down - so far, they're just
the middle of the road! losing weight, but the
Matron's gone up to Emergency
Sylvia yelps, looks down - Parthenogenesis -

FX: CU another ADIPOSE, scuttling DONNA
out of the Wine Bar, beetling And that's when they
between Sylvia's feet - ! convert -

CUT TO: THE DOCTOR
- skeletons, organs,

99. INT. MISS FOSTER'S OFFICE - everything, five hundred
NIGHT people are gonna die!

TO: PROFILE MISS FOSTER, at the window. CUT

MISS FOSTER 102. INT. WINE BAR - NIGHT
Come to me, children. Come
to me. SYLVIA running back in -

CUT TO: Because SUZETTE is now on the
floor, the GIRLS panicking - LOTS
100. EXT. STREET - NIGHT OF BUMPS are now writhing under
her clothes -

FX: WIDE SHOT. THE MARCH OF THE
ADIPOSE. Hundreds of little shapes The MAN is still standing, but
marching in unison down the road. horrified, as his clothes all start

BYSTANDERS staring, pointing, moving and flexing with bumps -
screaming, keeping well back.

The YOUNG WOMAN at the bar is the

FX: GROUND LEVEL, ADIPOSE waddling same, scared, trying to press
down

along... the moving bumps in her clothes -

CUT TO:

CUT TO:

103. INT. ROGER'S HOUSE - NIGHT

March of the Adipose!

ROGER on the floor, rolling onto his
side, trying to see -

LOTS OF BUMPS moving under the back
of his shirt -

CUT TO:

104. INT. ADIPOSE IND., DOWNSTAIRS



CORRIDOR/STOREROOM - NIGHT

THE DOCTOR still fighting - DONNA at
his side -

THE DOCTOR

- gotta cancel the signal -

- and he takes out his GOLD CAPSULE

yuli@sha

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& PENDANT, wrapping a wire around
it, connecting it to the computer-

THE DOCTOR (CONT'D)

This contains the basic

signal, if I can switch it
backwards, the fat goes back
to being just fat -

CUT TO:

105. INT. MISS FOSTER'S OFFICE -

NIGHT

MISS FOSTER at the COMPUTER WALL -

MISS FOSTER

Nice try. Double strength!

She slams a lever -

CUT TO:

Donna's second Adipose pendant is just what the Doctor
ordered.

106. INT. ADIPOSE IND., DOWNSTAIRS

CORRIDOR/STOREROOM - NIGHT

109. INT. ADIPOSE IND., DOWNSTAIRS

ALARMS BLEEP - bad news, THE DOCTOR

CORRIDOR/STOREROOM - NIGHT

still with the GOLD CAPSULE and

wiring -

CU DONNA, now, fixed, quiet, as THE

DOCTOR works, frantic -

THE DOCTOR

No, she's doubled it, I need -

DONNA

What d'you need?

On his feet - runs a few yards down

the corridor, desperate -

THE DOCTOR

- gotta double the base pulse

THE DOCTOR (CONT'D)

- I can't - ! !

- haven't got time - ! !

DONNA

- stops, runs back, grabs wiring

Doctor. What do you need?

- so fast, now -

THE DOCTOR

THE DOCTOR (CONT'D)

I need a second capsule, to

- it's too far - can't
override it - they're all
gonna die - !

boost the override, but I've
only got the one, they're all
gonna die -

CUT TO: And Donna holds up... HER GOLD
CAPSULE & PENDANT.

107. INT. WINE BAR - NIGHT

The Doctor looks at her.

SUZETTE, on the floor, panicking, as
her clothes heave -

She looks at him.

CUT TO: The moment suspended. Just magic.

108. INT. ROGER'S HOUSE - NIGHT

He smiles.

CU on ROGER, so scared, as his back
writhes. About to separate...

She smiles.

Then back to normal, as he grabs

CUT TO: the SECOND CAPSULE off her, jams it

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Matron Cofelia of the Five-Straighten Classabindi Nursery Fleet, Intergalactic Class. (You can call her 'Nanny'!)

into the wiring - 111.
INT. ROGER'S HOUSE - NIGHT
And the whole COMPUTER BANK
goes calm. ROGER on the floor, suddenly
dead! Lifts
his head up. Pats his clothes.
Nothing. It's stopped! All flat.
CUT TO:
He
starts to laugh, out of shock,
110. INT. WINE BAR -

NIGHT but oh, the relief!
 SUZETTE on the floor, SYLVIA &
 GIRLS CUT TO:
 crowding round her -
 112.
 INT. MISS FOSTER'S OFFICE -
 But Suzette's suddenly
 still. NIGHT
 MISS
 FOSTER slamming levers on the
 SUZETTE
 COMPUTER
 WALL, but it's dead, no
 It's stopped. They've gone...
 lights.
 PENNY still tied to the
 chair.
 She's patting her clothes,
 incredulous. No
 bumps. PENNY
 What's
 happened?
 CUT TO MAN in b/g. Laughing,
 overjoyed! It's
 stopped! MISS
 FOSTER
 I
 think the Doctor happened.
 CUT TO YOUNG WOMAN.
 Joy! But we've still given
 birth
 to
 700 Adipose. And the
 CUT
 TO: Nursery is coming.

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CHAPTER NINE:

THE GREAT ESCAPE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
marvellous that you've been

THURSDAY 6 SEPTEMBER 2007 00:27:57 GMT

every detail (remember when it

RE: MORE ADIPOSE
jilted Penny, walking down the street, past

feels as though you're here for

This episode will be responsible for so many kids wetting the final pages,
keeping vigil.

the bed. I hope they make Adipose soft toys. Or sponges!

(Or squeezey stress balls. Yeah.)

RUSSELL T DAVIES

GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 6 SEPTEMBER 2007 00:51:37 GMT

FW: ADIPOSE SHARP FANG
vigil with a glass of red wine. I'm reading

1 lu\v \Veldon Lecture from

The Adipose stress ball? I'd have that! Here's the final 2002. Apparently,
Jimmy McGovern once said to Nicola

design for the Adipose. I asked The Mill to give it one that though he
hates scenes that he's written being

little fang, off centre, because... well, that's what makes cut, he'd prefer for
an audience to be confused for ten

a monster. A sharpened tusk! Like there's a tiny bit of minutes than
bored for even ten seconds. I like that.

nastiness to them. And it's funnier off-centre.

BENJAMIN COOK

GMT

I suddenly sped up. How

following this script in

started with a

the TARDIS?), and now it

FROM: BENJAMIN COOK TO:

THURSDAY 6 SEPTEMBER 2007 03:27:40

RE: IT'S SAM. ARSE.

I'm keeping

Nicola ShmiJlcr's brilliant

FROM: RUSSELL T DAVIES TO:

THURSDAY 6 SEPTEMBER 2007 03:35:18

RE: IT'S SAM. ARSE.



You'd love Nicola. She's like
bit as lovely. I often quote
in Edits. In fact, tonight,
earlier scenes in 4.1 like a man
trimming, because the page count
now.

I've written so far. It's an odd
Getting rid of the villain

That lecture was fantastic.

Julie, but ruder - and every
that Jimmy McGovern thing
I've been slicing through
possessed, cutting and
is seriously freaking me out

I'm sending you what
ending to the alien story.

Normally, I don't give a hoot
comedy to darkness, but even I'm
this script is ricocheting to and
about the budget. I've spent
have to calm down. Or I
Three.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 6 SEPTEMBER 2007 02:59:35 GMT

IND., DOWNSTAIRS

IT'S SAM. ARSE.
STOREROOM - NIGHT6

Finished 4.1 yet? Or have you fallen asleep at the
DOCTOR & DONNA, as the room
keyboard? How's it going?
rumble. Shudder.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

that...?

THURSDAY 6 SEPTEMBER 2007 03:15:07 GMT

people screaming and boggling

RE: IT'S SAM. ARSE.
house - has been deleted, shifting all

Miss Foster's office after

think the Doctor happened') is

Scene 112, of the Doctor and Donna

It's going very well, thank you. The final pages are near.

like this is... different.
about swinging from
surprised by the way that
fro. Of course, I'm terrified
about 500 million, so it'll
might ask them to axe BBC

112. INT. ADIPOSE

CORRIDOR/

THE
starts to

DONNA
What the hell is

6 The brief scene on Roger's estate -

as Adipose run from one

subsequent scene numbers, so the scene in

the Doctor has overridden the system ('I

Scene 111, followed by this, the new

in the storeroom.

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THE WRITER'S TALE

THE DOCTOR

They're babies. They need a
Nursery.

CUT TO

113. INT. WINE BAR - NIGHT



SUZETTE sitting, exhausted, THE
GIRLS all tending to her -

SUZETTE

...it just went, it just



stopped...

The place starts to rumble.

Shudder. Small CAMERA SHAKE.

SYLVIA

What the hell is it now - ?!

And she runs back to the door -

CUT TO:

114. EXT. WINE BAR - NIGHT

SYLVIA runs out. Stops dead.

Looking up.

PEOPLE all around, looking up at

the sky. The deep, low rumble

overhead! Close

Encounters-style,

shuddering away...

a black disc with BRIGHT

LIGHTS

UNDERNEATH.

HIGH WIDE SHOT of the STREET

still in chaos, with cars having

On Sylvia, open-mouthed...

braked all over the place -

EVERYONE

staring

up...

CUT TO:

FX: A HUGE SPACESHIP gliding

115. EXT. HILLSIDE -

NIGHT

his

GEOFF is sitting there with

The Nursery Ship arrives over Adipose Industries
Earphones

TELESCOPE, and a CUPPA.

playing

on - only a CD Walkman,

Geoff's

'Spanish Eyes', Al Martino.

world.

SPACESHIP

off in the

other

the happiest man in the

FX: BEHIND HIM, the

gliding over LONDON, way

distance.

His telescope's pointing the

way. He's got no idea.



CUT

TO:

OFFICE -

the window,

116. INT. MISS FOSTER'S

NIGHT

PROFILE, MISS FOSTER at

looking up. Smiling.

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CHAPTER NINE: THE GREAT ESCAPE

118. INT. ADIPOSE IND., DOWNSTAIRS
CORRIDOR/STOREROOM - NIGHT

The rumbling, shaking, stops. THE
DOCTOR still packing wires back
into the COMPUTER WALL, DONNA
helping -

DONNA

When you say Nursery, you
don't mean a creche in
Netting Hill?

THE DOCTOR

Nursery Ship - ohh, wait a
minute -

One screen on the Wall has blinked
into life. Strange alien script
scrolling across - the Doctor
fascinated.

DONNA

Hadn't we better go and stop
them?

THE DOCTOR

Hold on, hold on...
Instructions from the
Adiposian First Family...

PENNY

What's that noise? What is
it??

MISS FOSTER

My lift home.

CUT TO:

119. EXT. ADIPOSE INDUSTRIES -
NIGHT

MISS FOSTER strides out. Stands

there. Triumphant.

And she strides out -

MISS FOSTER

PENNY

Children! It's time to go

You can't just leave me here!

But she does!

The Adipose flag down their lift.

CUT TO:

*111. EXT. ADIPOSE INDUSTRIES -
NIGHT*

FX: LOW ANGLE, looking up at the
SPACESHIP, gliding to a halt like a
vast halo above the Tower Block.

FX: in the street in front of
the building, THE ADIPOSE ARMY.



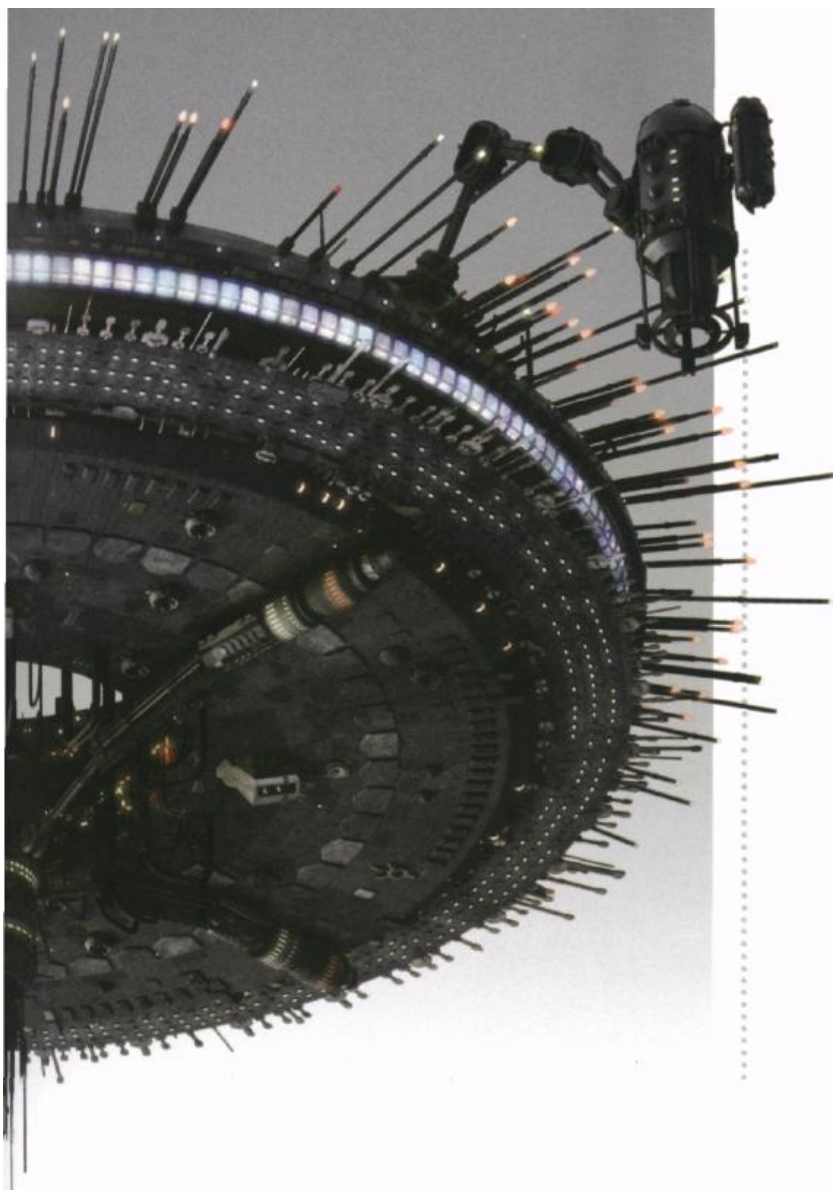
HUNDREDS of TINY SHAPES.

FX: LOW ANGLE, an ADIPOSE waving up
at the SPACESHIP.

CUT TO:

269

yuli@sha



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THE WRITER'S TALE

home. I'm taking you to meet
your new mummy and daddy.

FX: HUNDREDS OF ADIPOSE in the
STREET go 'yaaay!', happy.

Miss Foster looks up...

FX: WHAM! STRONG, WIDE, BLuish
BEAMS OF LIGHT shaft down from the
SPACESHIP.

FX: VERY WIDE SHOT, the Tower Block
with the SPACESHIP above, and BEAMS

OF LIGHT from ship to
ground.



MISS FOSTER (CONT'D)

Up you go, babies. Up you go!

FX: A BUNCH OF ADIPOSE in a BEAM OF
LIGHT, and one by one, they begin
to rise up, gently, into the air,
wheree!

FX: WIDE SHOT, STREET, THE HUNDREDS
OF ADIPOSE now in bluish BEAMS OF
LIGHT, as they ALL begin to lift
up, up...

FX: on MISS FOSTER, with little
ADIPOSE lifting up gently, in the
FOREGROUND, as she smiles:

MISS FOSTER (CONT'D)

That's it! Flying!

CUT TO:

That's it! Flying!' The Adipose - and their Nanny - are beamed up.

120. INT. ADIPOSE IND., DOWNSTAIRS
CORRIDOR/STOREROOM - NIGHT

THE DOCTOR still reading the screen -

THE DOCTOR

- she wired up the building,
to convert it into a
Levitation Post. Ohh, but it's
worse than that - come on - !

And he's running, Donna following -

CUT TO:

121. EXT. ADIPOSE INDUSTRIES -
NIGHT

122. EXT. ADIPOSE INDUSTRIES,
ROOFTOP - NIGHT

THE DOCTOR & DONNA burst out -

And stop.

Awestruck; the light of the BEAMS
reflecting off them, gently; all
rather beautiful, as they look out...

FX: the sky full of ADIPOSE, the
air glowing with BEAM-LIGHT, as
hundreds of the little dot-sized

Adipose all gone; MISS FOSTER steps
forward, into the strong light from
above. Deep breath, looking up...

creatures rise up...

The Doctor & Donna smiling.

MISS FOSTER

DONNA

Now, get me out of here.

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What you gonna do, then? Blow
them up?

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NINE: THE GREAT ESCAPE

THE

DOCTOR same levitation beam.

Around her,

They're

just

children.

Can't

the LAST ADIPOSE rise up through

help

where

they

came

from.

shot, disappearing up, gone.

DONNA

The

Doctor runs forward, urgent -

Makes

a

change

from

last

Donna following -

time. That Martha must've

done

you

good.

THE

DOCTOR

(CONT'D)

Matron

Cofelia, listen to

THE

DOCTOR

me - !

She did. Yeah, she did.

(beat,

then

cheeky)

MID-SHOT, Miss Foster stops,

She

fancied

me.

suspended in the air (IE,

NON-FX,

shot

against night sky). Calling

DONNA

across

the night:

Oh, Mad Martha, that one.

Blind

Martha.

Charity

Martha.

MISS FOSTER

I

don't think so, Doctor. And

FX: CLOSER on one rising
ADIPOSE; if I never see you again,
it gives a little
wave. it'll be -

Donna waves back. Then
stops. THE DOCTOR

oh why does no one ever

DONNA

(CONT'D) listen to me?! I'm
trying to

I'm waving at
fat. help! Just... get across to
the

roof, can you shift the

THE

DOCTOR levitation beam?

Actually, as a diet plan,

it sort of worked... There
she MISS FOSTER

is

! What, so you can
arrest me?

FX: A DISTANCE AWAY - ie, away
from THE DOCTOR

the roof, over the street,
MISS Just listen!! I saw the

FOSTER is rising up, gently, in
the Adiposian instructions! They



271

Sarah Lancashire braves green screen and a harness in preparation for Miss Foster's grisly high-rise demise.

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THE WRITER'S TALE

----- The Doctor looks at the SONIC PEN,
----- decides naah, chucks it away, gets
----- out the SONIC SCREWDRIVER, points
----- it up -

----- FX: a SMALL BLUE PULSE OF LIGHT

Then you'd better run and flies up, into the sky...
hide.

DONNA

THE DOCTOR

What's that?

Not me! You!!

FX: WIDE SHOT, MISS FOSTER

THE DOCTOR

suspended in the beam... as the LIGHT Sending a statement to
SNAPS OFF. Darkness. the Shadow Proclamation.

Reporting the Adiposian

MID-SHOT Miss Foster looking left crime. Suppose the
children

and right, held in the air for will be taken into care. I
a second like a cartoon coyote. hate being official, brrr.
Then -

PENNY appears. Staggering. She is

FX: WIDE SHOT as Miss Foster falls, still tied to her chair, having
to
plummets, screaming, out of the hold it behind her. Wild-eyed
and

bottom of frame - furious:

Donna turns to the Doctor, flinches,
with the 00V crunch!

PENNY

You two! You're just...

mad! D'you hear me?? Mad!

The Doctor puts his arm around her. I'm gonna report you! For
So sorry. .madness!

Then both look up, hearing the distant She runs off towards the

whine of engines... POLICE, like a lunatic.

FX: ABOVE THEM, the SPACESHIP lifts DONNA
up, up, up... Some people just can't take it.

CUT TO:

THE DOCTOR

Nope.

123. FX SHOT - ABOVE THE EARTH

DONNA

FX: A WINDOW crammed full of
ADIPOSE. Mewling. They look sad. A And some people can! So,
little wave from one of them, bye then. Tardis! Come on!
bye.

She grabs his hand, yanks him out

FX: POLLING OUT, the WINDOW set in of shot - !

the SPACESHIP, and the Ship hurtles

away, into space, away from Earth,

CUT

TO:

gone...

125. EXT. CITY STREET - NIGHT

CUT TO:

The street from sc.50, DONNA

124. EXT. ADIPOSE INDUSTRIES - running in, realising that
her car

NIGHT is near the TARDIS, though a fair
distance between them. THE DOCTOR

THE DOCTOR & DONNA stroll out. is the definition of
dubious.

Exhausted. Calm. Way off in the

distance, there are signs of the DONNA

disruption - POLICE BARRIERS, That's my car! That's like

FLASHING LIGHTS. An AMBULANCE and destiny! And I've
been ready

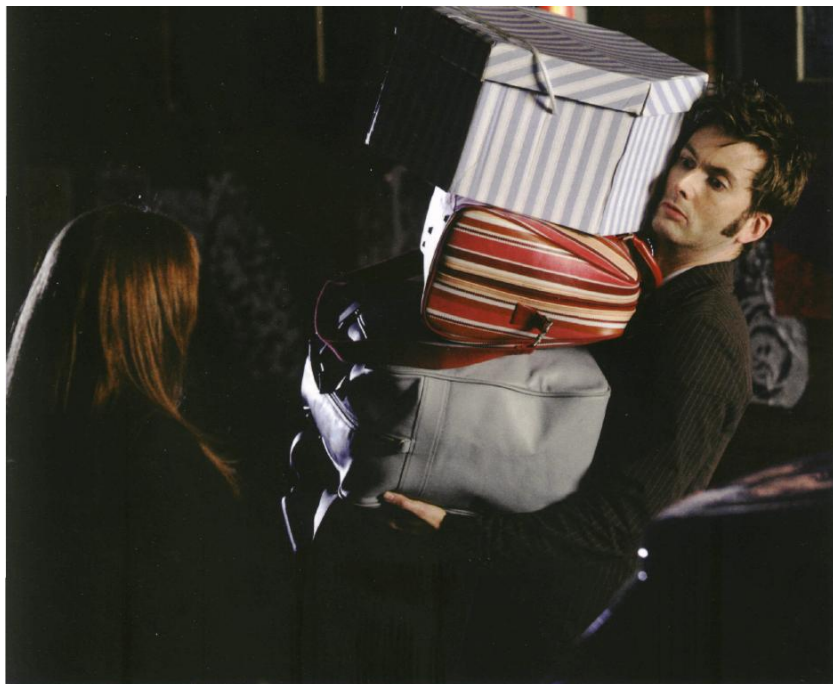
PARAMEDICS closer to the building for this, I packed ages ago,

(hiding the remains of Miss Foster). just in case -

yuli@sha

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'Planet of the Hats, I'm ready!' Donna is prepared for life aboard the TARDIS.

And she's opening the boot,
hauling down with luggage; so she's in the
out a suitcase, another, a
carpet Tardis doorway, with him facing
bag, a valise, a trolley-thing,
two her, the opposite of the end of
plastic bags - 3.X.
She shoves them at the
Doctor, DONNA (CONT'D)
piling them up in his arms -
- I don't need injections,
do I?
Y'know, like when you
DONNA
(CONT'D) go to Cambodia, is there any

weather, - cos I thought, hot
of that? Cos my friend Veena
cold weather, no weather,
he went to Bahrain, and... you're
goes anywhere, I've gotta
be not saying very much.
prepared -

DOCTOR

THE

DOCTOR THE
travelling with No! Just, urn...
You've got a
hatbox. m e, y o u d o n ' t t h i n k
y o u ' r e,

urn...

DONNA

Planet of the Hats, I'm

DO

ready!

Do n' t

th in k I' m wh at ?

She swings the boot shut, slam - !

TH

E DO CT OR

JUMP CUT TO DONNA dumping
her A bit too, sort of...
armfuls of stuff by the Tardis,
THE (oh God)

273

DOCTOR standing back, still
weighed Old?

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THE WRITER'S TALE

DONNA

Oy! How old are you,
spaceman?

THE DOCTOR

Nine hundred and three.

DONNA

Well then!

(beat)

How old?!

THE DOCTOR

No, but it's just... It's
a funny old life, in the
Tardis, it's not...

DONNA

(quiet, crestfallen)

You don't want me.

THE DOCTOR

I'm not saying that.

DONNA

But you asked me.

(silence)

Would you rather be on your
own?

THE DOCTOR

...no. Actually, no.

(dumps luggage)

But the last time, with
Martha, like I said, it got
complicated. And it was all

my fault. I mean...

(sighs)

I just want a mate.

DONNA

You just want TO MATE??!

THE DOCTOR

I just want A mate!

DONNA

I'm not mating with you!

THE DOCTOR

A mate, I want, a! Mate!



DONNA

Well, that's a relief! I'm
not having any of that
nonsense. You're a skinny
streak of nothing.

THE DOCTOR

There we are, then. Okay!

I can come? DONNA
space.

'I can come?' Donna Noble prepares to travel through time and

yuli@

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CHAPTER NINE:

THE GREAT ESCAPE

THE DOCTOR
the POLICE

Yeah. Course you can, yeah.
POLICE CAR with flashing

the barrier,

She runs towards him, overjoyed -

DONNA

Ohhhh, that's just - !

I saw it,

(no, diverts!)
listen,

Car keys!
gonna stay

bit - yes,

THE DOCTOR
spaceship! But I've

What?
keys -

DONNA
on a lamppost.

I've got my mother's car

keys! Back in a tick!
(CONT'D)

on the

And she's gone. The Doctor stands
Brook Street and

there for a second, looking at the
Road, I'll put them

luggage, wondering, what the hell...?
yes, I said a bin,

But then crucially, he smiles.

She's closer to

BARRIERS, a

lights, some PEOPLE at

looking on.

DONNA

- I know Mum,

little fat people,

I've gotta go, I'm

with Veena for a

I know,

still got the car

There's a litterbin,

DONNA

Look, there's a bin,

corner of

Alexander

in there -

stop

complaining, the car's

Starts picking up the bags. just down
the road, gotta go, Right. Must get back to work. The Special Guest Star
is really, gotta go, bye -yet to
appear... And she puts the keys in the
bin.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
over to the THURSDAY 6 SEPTEMBER 2007 03:51:18 GMT
IT'S SAM. ARSE.
WOMAN AT BARRIER,

Thinks. Then runs
barrier.**RE:**
OVER SHOULDER,

have just typed the stage direction:
(CONT'D)

Donna going to her -I
DONNA

woman comes

Listen, if this

It's ROSE TYLER.
woman, blonde,

along, tall

her -

called Sylvia, tell

okay? It'llFROM: BENJAMIN COOK TO: RUSSELL T DAVIES
sense. That bin there!THURSDAY 6 SEPTEMBER 2007 03:55:55 GMT

that bin there,
make

SAM. ARSE.

Donna runs off -**RE: IT'S**

Tell her - that bin there, okay?' Donna
explains to a perfect stranger...What?! She's made the cut?! I thought you didn't reckon
on getting Billie back for more than one day's filming.

This isn't her one day, is it?!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
THURSDAY 6 SEPTEMBER 2007 04:00:24 GMT

IT'S 4AM. ARSE!

No, it's not her only day. But it's costing us. We've had to



rearrange the schedule and pay people off. As ever, Julie sorted it all out. So stand by, here comes Rose...

126. EXT. CITY STREET #2 - NIGHT

DONNA hurrying along, ten-to-the-dozen, on her mobile -

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THE WRITER'S TALE

Defeated.

away...

TO:

NIGHT

around the

console, plus

up the ramp

Tardis!

than it

bit,

turn the

She's just quiet, solemn.

Turns and walks away.

FX: and Rose gently fades

127. INT. TARDIS -

DONNA pokes her head

half-open door.

DONNA

Off we go then!

THE DOCTOR by the

luggage. As Donna walks

to join him:

THE DOCTOR

Here it is! The

Bigger on the inside

is on the -

DONNA

- oh I know all that

frankly you could

heating up.

THE DOCTOR

whole wide

d'you want

place.

DOCTOR

So! You've got the

universe. Where

to go?

DONNA

I know exactly the

THE

Which is...?



DONNA

that

Two and a half miles,
way.

DAVIES

FROM: BENJAMIN COOK TO: RUSSELL T

THURSDAY 6 SEPTEMBER 2007 04:03:02 GMT

RE: IT'S 4AM. ARSE!

... but she's no stranger to us. It's Rose Tyler!

CUT TO REVERSE on the WOMAN at the
first few minutes of the original BBC One

7 In some regions, the

accidental mixing of

broadcast of Doctor Who 1.1 were marred by the

barrier.
Norton hosting Strictly

several seconds of off-air sound from Graham

Dance Fever.

It'S ROSE TYLER.

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CHAPTER NINE:

THE GREAT ESCAPE

Happy. A sip of tea.
earphones.
through the eyepiece,
up, without the



the eyepiece.
excited!

The night sky,
BLUE BOX spinning

TELESCOPE.

Gene Pitney on the
Then he looks
focusing it...
Stops. Eh?! Looks
telescope. But...?

Looks back through
And then he's all
FX: GEOFF'S POV.
with a LITTLE
across the sky.



she might

He calls off, as though

Donna! It's the

!

the eyepiece.

(CONT'D)

on the TARDIS.

in the doorway.

Behind her, THE

gives a little wave,

(CONT'D)

that's...

Geoff spots Donna's blue box. Illustration by Russell T Davies.
telescope.

sky! With a great

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 6 SEPTEMBER 2007 04:11:04 GMT

spins away into

RE: IT'S 4AM. ARSE!

come running -

GEOFF

But... Donna!

flying blue box!

Looks back through

Stunned. Whispers.

GEOFF

Whaaaaat...?

HIS POV: CLOSER

DONNA standing

Waving at him!

DOCTOR, and he

too.

GEOFF

But that's...

And he abandons the

Waves up at the

big yahoo!

FX: THE TARDIS

space...

HIGH SHOT: on

Geoff, on his little

Graham Norton? Sound bleed? Oy, enough of that
in the middle of the

hillside,

language!
at the sky and

night, waving up

Ahh, I just typed the last line. It's made me cry.
with joy.

whooping

How pathetic.

END

OF EPISODE 4.1

128. EXT. HILLSIDE - NIGHT

WIDE SHOT, GEOFF on his lonely
58 pages. Ahh, I'm glad you were here. That
mount.

DONE! All

was nice.

go before I can take a holiday.

Three more scripts to

277

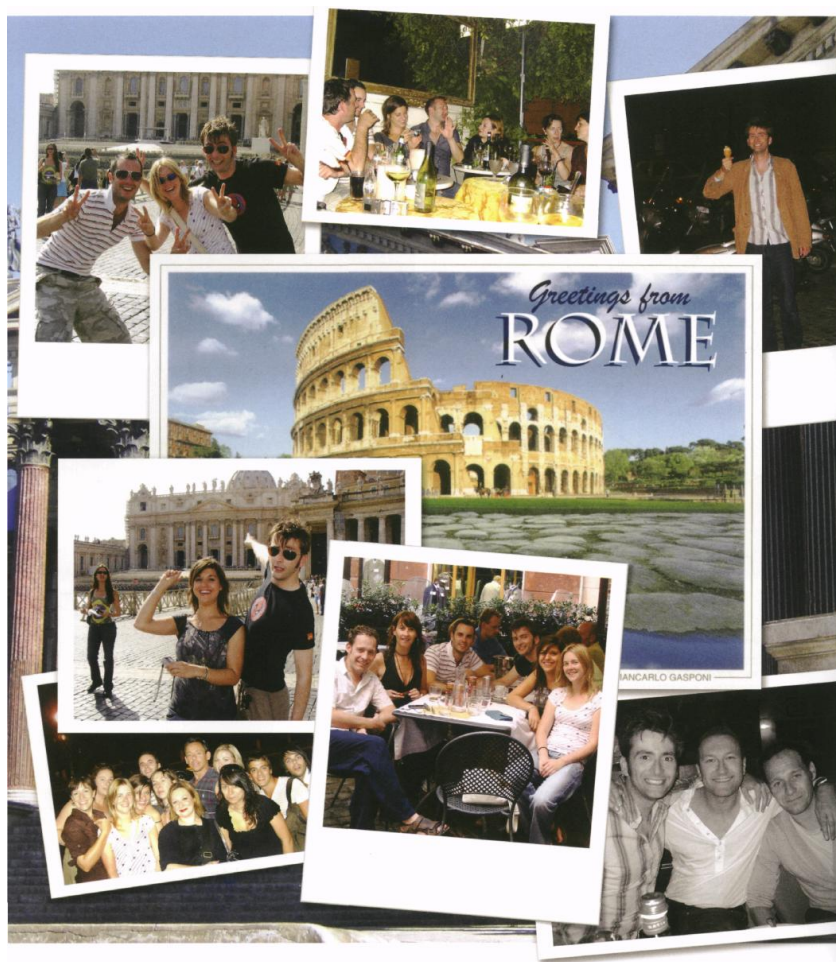
He's pottering about with the

bollocks.

No, four. Maybe five. Oh

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CHAPTER TEN

STILL FIGHTING IT

In which tight white pants are all the rage in Rome, the producer of Doctor

Who makes a scene in a restaurant, and Steven Moffat says yes

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
script. But a Tone Meeting isn't

THURSDAY 6 SEPTEMBER 2007 22:17:36 GMT

really the time or place for
opinions, just hard facts.

SO... (We'll have a proper script
session soon, of course.)

My God, that team is
extraordinary. That script is

How did the Tone Meeting go? What does
everyone impossible. The cradle sequence especially. Any other

think of the script? How shattered have you been today? production
team would chuck that out, but they just

I hope you're all right. set about it, breaking it
down, shot after shot, battling,

wrestling, finding the right
way to do it. It's a thousand

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
first seems, what with the

THURSDAY 6 SEPTEMBER 2007 23:18:24 GMT

Health and Safety
implications. And all sorts of things

RE: SO... you don't think of, like...
with the cradle hanging

vertically, plus a cable
hanging down, which Donna is

I'm fine. Knackered. Of course, at this time of night, holding on to,
the sheer height of that is about 30 feet,

I begin to wake up again. I've still got to read Helen beyond
anything our green-screen studio can manage.

Raynor's Sontaran two-parter tonight, which I'll have Or anyone's studio! Still, they battled on. Fighting. The

to start rewriting on Monday. We're going to cast best team in the world. I worry that there's going to

Christopher Ryan (Mike from The Young Ones!) as the come a nasty moment, when all the costs are added up.

Chief Sontaran. And all the Sontaran extras will be the Big decisions to come, I fear.

same height, because they're all really short and dumpy As for me, I'll read the script back tomorrow night,

and angry. Sontarans are trolls. It makes sense. in Manchester. But I think I love it. It feels good. I'm

The 4.1 script went down well, I think. Well, Julie pleased that it's done. That feels miraculous. Most of all,

said that she loved it, and so did Phil, though maybe though, I'm bothered by those two guards; the way that

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believe.

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TEN: STILL FIGHTING IT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
 BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

FRIDAY 7 SEPTEMBER 2007 18:47:34 GMT
 SEPTEMBER 2007 21:57:08 GMT

MONDAY 10

RE: SO...**RE: SO...**

I didn't wonder about the missing info-dump
 speech, I'm off to Rome on Tuesday. I hope the hotel has

but I did wonder whether you'd really get three
 people internet access.

- Suzette, Nice Man and Young Woman -- out of the

500 across London, all in the same wine bar at the
 same

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SEPTEMBER 2007 23:49:27 GMT

TUESDAY 11

time. Bit of a coincidence.

RE: SO...

It'd better

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
 have internet access. I want Roman Scandal!

MONDAY 10 SEPTEMBER 2007 16:56:14 GMT

supposed to start rewriting the Sontaran episodes

I'm

RE: SO...

this

week, but actually Helen deserves another crack at

4.4.

Anyway, I'm still going clomp, so to hell with it.

Sorry for being a bit quiet. I've spent three days going

clomp. Those scripts don't half knacker you. My poor

Text**message from: Ben**

boyfriend, all he gets out of me on a weekend home
 is **Sent: 13-Sep-2007 09:08**

clomp. Still, I felt guilty, so I just went and bought him a

'And... action!'

Filming in Rome has begun. It's

car. Oh, but he so deserves it. If only for putting up
 with looking fantastic. There's a mule on set, and

me and all this Doctor Who

nonsense.

chickens, and I'm standing on a replica Roman

Phil is texting from Rome! How exciting. When
do toilet to get a good view.

the rest of you get out there?



281

The cast and crew of The Fires of Pompeii enjoy the Italian nightlife. L-R: David Tennant, Colin Teague, Steve Smith, Benjamin Cook, Phil Collinson,

Tracie Simpson, an Italian waitress (!), Sarah Davies, Andy Newbery, Ernie Vincze and Catherine Tate.

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THE WRITER'S TALE

Text messa ge fr om: Russell

Se nt: 1 3-Se p-2 0 0 7 0 9 :4 6

A mule! Ha ha ha, how brilliant. Thanks for we're 150 FX days

letting me know. Big kiss to Francois Pandolfo. cuts. Damn.

In a strictly professional way.

Tex t messa ge fr om: Rus sell

Se nt: 1 3-Se p-2 007 2 3:03

Is Francois'

Hope all went well at Cinecitta today. It's very odd sitting here while everyone's abroad. I feel like the caretaker of a school.

Tex t m es sa ge fr om : Be n

Louise Page

Se nt: 1 3-Se p-2007 23:22

Filming went well. We're all on a night out in Rome. It's like St Trinian's on tour! Everyone has worked so hard today. How are things in the UK?

shot of

window of

Tex t messa ge fr om: Rus sell
everything!

Se nt: 1 3-Se p-2 007 2 3:43

Louise is

It's all go here. We've just told Burn and Francois wears

Naoko that they won't be in the third series of Torchwood, because we're killing off

Owen and Tos h. M adness in t wo c ountries

Text messa ge fr om: Russell

Se nt: 1 4- Se p-2 0 0 7 1 3 :4 9

According to The Mill's list,

over on 4.1.1 have to suggest

Tex t m es sa ge fr om : Be n

Se nt: 1 5- Se p-2 007 0 0:50

It's the night-shoot at Cinecitta!

tunic supposed to be so short?

Text messa ge fr om: Russell

Se nt: 1 5- Se p-2 0 0 7 0 0 :5 5

We spent a long time MAKING

shorten it. Oh, the power!

Tex t m es sa ge fr om : Be n

Se nt: 1 5- Se p-2007 01:02

Colin .Teague is worried about the

Francois climbing through the

Lucius' quarters. Um - we'll see

Have you done this on purpose?

not happy. She's insisting that

underwear.

simultaneously.

Text message from : Ben

Sent: 14-Sep-2007 00:24

There's a rat in our restaurant. Phil is standing on the table. The producer of Doctor Who\ Oh, now he's asking for a discount. He says it's taken two years off his life.

Text message from: Russell

Sent: 14-Sep-2007 00:31

Tell him that makes him 41.

That'll make him cross. Hey, if I



were in a restaurant, scared of a rat, I'd cling to... ooh, Francois maybe?

Text message from : Ben

Sent: 14-Sep-2007 00:35

I'll suggest it to Phil.

athletically onto a table because of (inset)

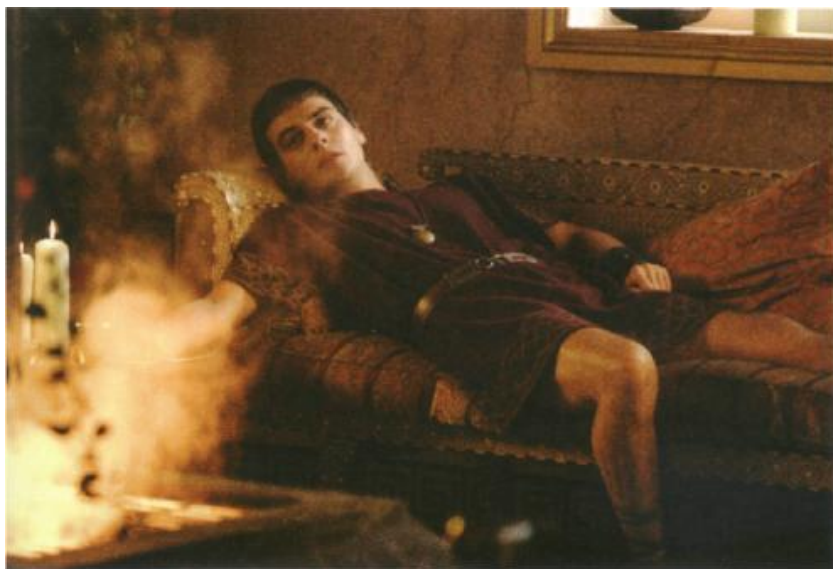
Producer Phil Collinson leaps

282

a deadly, slaving Roman rat! Eeeek!

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The night shoot for The Fires of Pompeii at Rome's legendary Cinecittà Studios.

Text message from: Russell

Sent: 15-Sep-2007 01:09

Exactly as I planned. Who d'you think wrote

the climbing-through-the-window scene? Ha
ha ha. I'm sure the Pyroviles invented tight
white pants. I'll issue a pink page to that effect.

RUSSELL T DAVIES TO: BENJAMIN COOK
SEPTEMBER 2007 23:50:05 GMT

HOLIDAY

Pandolfo in the shortest toga known to man.

FROM:
TUESDAY 18

ROMAN

Francois

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MISS FOSTER

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

Well, then. At last.

WEDNESDAY 19 SEPTEMBER 2007 01:46:33 GMT

RE: ROMAN HOLIDAY

THE

DOCTOR

Evening.

DONNA

Hello.

THE DOCTOR

Nice to meet you. I'm the

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

Doctor.

WEDNESDAY 19 SEPTEMBER 2007 02:02:16 GMT

DONNA

RE: ROMAN HOLIDAY

And I'm Donna.

MISS FOSTER

Partners in crime. And
evidently offworlders,
judging by your sonic

technology.

THE DOCTOR

Oh! I've still got -

(holds up)

Your sonic pen. Nice! I like
it. Sleek, it's kind of...

sleek.

DONNA

Definitely sleek.

THE DOCTOR

And if you were to sign your
real name, that would be...?

MISS FOSTER

Matron Cofelia, of the
Five-Straighten Classabindi

Nursery Fleet, Intergalactic
Class.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 20 SEPTEMBER 2007 02:23:59 GMT

THE DOCTOR

A wet nurse. Using Humans as
surrogates.

RE: ROMAN HOLIDAY

MISS FOSTER

the Adiposian First Family,
to sire a new generation,

I've been subcontracted by

after their breeding planet
was lost.

84. INT. SALES CUBICLES - NIGHT

THE DOCTOR & DONNA burst through,
DOCTOR

from one end -

Stop dead. As MISS FOSTER strides

through from the other end of the

room, both SECURITY GUARDS hoisting

A
up guns.

THE

What d'you mean, lost, how
d'you lose a planet?

MISS FOSTER

The politics are none of my
concern. I'm just employed,

standoff; good distanc

between the two parties.

by the parents, to take care

of the children.

yuli@sha

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STILL FIGHTING IT

you don't

I'll have

FOSTER

can stop

the click

CHAPTER TEN:

chance. Because if

call this off... then

to stop you.

MISS

I hardly think you

bullets.

Both Guards raise guns,

of safety catches.

THE

DOCTOR

more

D'you

if you hold

devices

FOSTER

DOCTOR

out!

SONIC

whirrs!

whole room VIBRATING!

What, like an outer space
Guards clutch their

Supernanny?
Guards dropping

MISS FOSTER
If you like.
ears, screeching,

DONNA
So those little things,
WINDOW SHATTERS!
they're made out of fat,
yeah? But that woman last
on, juddering,

Oh, but hold on, one
thing! Before dying!
know what happens
two identical sonic
against each other?

MISS

No.

THE

Nor me. Let's find

And with a huge grin, he

holds SONIC PEN against

SCREWDRIVER,

CAMERA SHAKE,

Miss Foster &

ears, in pain -

guns -

Donna holding her

ow!

PRAC FX: GLASS

The Doctor holding

	night, Stacy Harris, there	actually loving this!
	was nothing left of her.	
knees, in		Miss Foster falls to her
	MISS FOSTER	agony -
	In a crisis, the Adipose can	
Doctor a shove -	absorb bone and hair and	Donna gives the
	internal organs. Though it	
bit	does make them	a little
	DONNA	
	sick, the poor things.	Come on!
	DONNA	Noise stops dead, as
the Doctor &		Donna leg it out -
	What about poor Stacy?!	
	THE DOCTOR	Miss Foster
recovering, furious. On		
COMMS:	Seeding a Level Five planet	WRISTWATCH-
	is against galactic law.	
FOSTER		MISS
	MISS FOSTER	Tell the
Adiposians, the		birthplan has
been advanced.	Are you threatening me?	
		We're going into
premature		labour.
	THE DOCTOR	
	I'm trying to help you,	
Guards		And she strides out,
	Matron. This is your one	
		following -

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THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 21 SEPTEMBER 2007 23:41:24 GMT

LATEST 4.1

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 24 SEPTEMBER 2007

18:04:40 GMT

SARAH JANE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 24 SEPTEMBER 2007

18:26:40 GMT

RE: SARAH JANE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 22 SEPTEMBER 2007 00:57:00 GMT

RE: LATEST 4.1

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 22 SEPTEMBER 2007 01:03:52 GMT

RE: LATEST 4.1

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 22 SEPTEMBER 2007 13:26:21 GMT



RE: LATEST 4.1

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10 9 8 7 6 5 4 3 2 1

-- he wouldn't); the Doctor knocking out a Sontaran

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The Doctor meets his old enemies the Sontarans once again in 4.4

The Sontaran Stratagem.

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TEN: STILL FIGHTING IT

you, what if he says no? (He won't actually give an answer
 RUSSELL T DAVIES TO: BENJAMIN COOK

FROM:

THURSDAY 27 SEPTEMBER

2007 20:53:31 GMT

tonight. Months of negotiations, etc.) But Christ alive,
 what happens then? I can't even bear to think about it.
COMPLETED!

4.4

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
 done! Yes, I've finished 4.4. It's like a

Another script

MONDAY 24 SEPTEMBER 2007 18:36:15 GMT

bloody production
 line. Well, it is a production line.

RE: SARAH JANE
 admitted to Julie today that Tom MacRae's Episode

I

Tom's script is good, and we could

8 simply isn't right.

Of course he won't say no. He won't, will he? He'll say
 great, but I don't think it can ever be great

make it

yes. Who'd say no? It's the best job in the world.
 misconceived. This is entirely my fault: I

enough. It's

don't like the
 concepts I gave him, and I don't like the

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
 both 4.7 and 4.8 being comparatively

overall tone of

MONDAY 24 SEPTEMBER 2007 19:03:04 GMT

light, fun episodes.
 Two in a row. I'm left with the

RE: SARAH JANE
 having to write a replacement script myself.

prospect of

But I've no time.
 I'd have about three days! Even if I

He might say no. I wonder. For starters, he's got kids and
 it in three days, I'd lose more time than that

could do

a wife. He works with Hartswood, which is practically his
 recovery. (Julie said today, "This is the only job in
 company. And now that he's writing stuff like Tintin for

- for

writing

where you actually talk about having Recovery

Spielberg, his agent might clobber him if he goes and does
We're going to wait a week, to get 4.5 dealt with,

Days!')

a TV show.¹ Plus, if someone else takes over from me, and
then decide what to do about 4.8...

they'd be begging scripts off Steven anyway, so he'd still

get to write Doctor Who. All the fun, none of the pain.

FROM:

RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 28 SEPTEMBER

2007 16:11:31 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THE MOFF

WEDNESDAY 26 SEPTEMBER 2007 00:54:36 GMT

RE: SARAH JANE

Steven just

e-mailed me. He admitted, in an unguarded

moment, that YES,

HE'S GOING TO DO DOCTOR

I just got a midnight e-mail from A. N. Other Writer.
that's exciting.

WHO\ So

Having trouble with 'the basic linear causality' of an

episode. Basic linear causality?! Do you see the crap that

FROM:

BENJAMIN COOK TO: RUSSELL T DAVIES

writers talk? Really, though, if you think of a script in

FRIDAY 28

SEPTEMBER 2007 16:21:45 GMT

terms like that, how the hell are you ever going to get

RE: THE

MOFF

anything written?

That's great news.

He'll be brilliant. As of tonight, I shall

Text message from: Russell

start e-mailing

Steven Moffat instead. Goodbye, Russell.

Sent: 27-Sep-2007 09:05

Guess who we've got for Miss Foster? Sarah

FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

Lancashire!

FRIDAY 28 SEPTEMBER 2007

16:30:37 GMT

RE: THE MOFF

Text message from: Ben

Sent: 27-Sep-2007 09:15

Have you read

Steven's Children in Need script?2 Its a

Brilliant casting! That's going to be one sexy
Sunday, 7 October, that's
mother foster!
shooting it at Upper Boat. Peter Davison

hoot and very lovely. Next

when they're

an eight-minute mini-episode of Doctor

2 Moffatt wrote Time Crash,

287

1 Moffatt is scripting Tintin for directors Steven Spielberg and Peter

Need telethon. Broadcast in November

Who, for the BBC's Children in

encounter between the Tenth Doctor and his

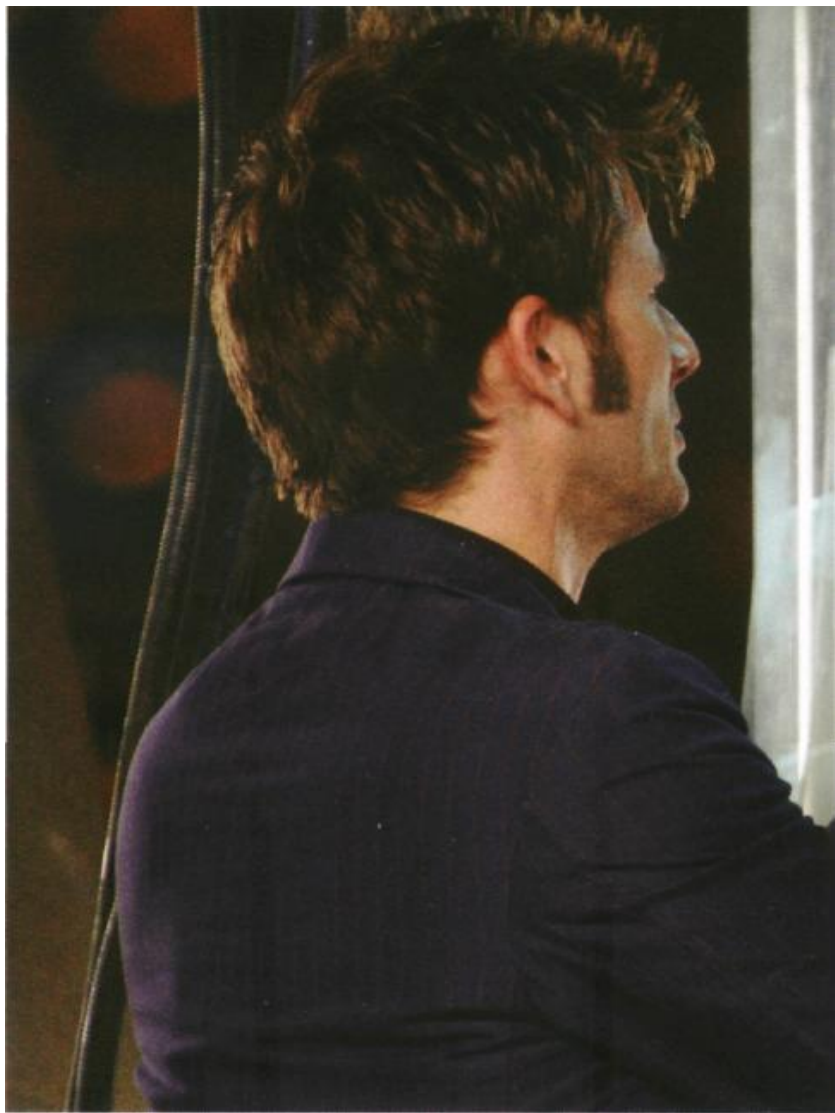
2007. it depicted an

Jackson. Filming is due to begin in September 2008.
Peter Davison.

former, fifth incarnation, played by

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Day! Poor Louise Page, trying to find a pair of striped trousers like the Fifth Doctor's! Did they ever make trousers like that?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 5 OCTOBER 2007 11:32:10 GMT

PETER FINCHAM'S ARSE

Terrible rumours flying around the BBC right now.
It looks like Peter Fincham is resigning any minute
-- along with his Head of Press, Jane Fletcher, who's done
more to support Doctor Who than I can ever tell you.
Wonderful woman. All over this stupid bloody Queen
business! It makes me sick. Further reports to follow...

Sorry for my silence over the last week. I'm snowed
under like you will not believe. 4.5 is requiring a lot of
work. A Tone Meeting on Monday! Filming any day

The Tenth Doctor (David Tennant) meets

the Fifth Doctor (Peter Davison) in

now! Bloody hell. It's doing my head in. I'll tell
you

Steven Moffat's Children in Need mini-episode Time Crash.

what's really crippling me: all my emergency solutions
end up nicking stuff from what I've planned for
4.12/4.13. I'm robbing my own scripts to make
these

Text message from: Russell

ones work. That's pissing me off
profoundly.

Sent: 7-Oct-2007 11:10

Oh, and I've submitted the absolute final draft of
4.1,

Davison Day! And I'm sat in the flat rewriting

with post-read-through changes - a bit more
explanation

the bloody Sontarans. Bah! Have fun.

of the capsules and a couple of lines rephrased to sound
more elegant. Also, your note on the scale of Miss
Foster's

Text message from: Ben

scheme went further (see, you were right), so it's
gone

Sent: 7-Oct-2007 11:22

from 500 people, to 10,000, and now it's a
million!

You're not coming?! Your inner fanboy must be

screaming a lament. Don't be daft.

You've got

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

to pop in. History in the making!

FRIDAY 5 OCTOBER 2007 21:32:17 GMT

RE: PETER FINCHAM'S ARSE
message from: Russell

Text

Sent: 7-Oct-2007 11:45

'BBC ONE BOSS QUILTS OVER QUEEN ROW!'

say

If the universe implodes because two Doctors

the news reports.

meet, at least I'll be a

distance away. Oh,

So it's happened. This is madness.

maybe I'll

come along for a bit this afternoon.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

SATURDAY 6 OCTOBER 2007 00:14:06 GMT

MONDAY 8 OCTOBER 2007 04:33:42

GMT

RE: PETER FINCHAM'S ARSE
4.5!

FINISHED

I swear, I'd resign from this stupid organisation. Except I I've finished 4.5! That's 24 pages today! Plus a visit to

love Doctor Who, so what would be the point? The loss of Upper Boat! I'm exhausted. And it's the bleedin' Tone

Jane Fletcher is scandalous. Never has a woman worked Meeting in a few hours. But I really did love today,

so hard. She was completely wonderful. Oh, it makes my blood boil.

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TEN: STILL FIGHTING IT

CHAPTER



BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

22:19:08 GMT

MONDAY 8 OCTOBER 2007

RE: FINISHED 4.5!

that. The thing is, it really could.

yesterday took me 80 cigarettes. I will

that the Sontarans killed me.

good, but I was so tired. I

I got a bit tetchy with good

things about rewrites is, a lot

good at deleting the old drafts from

particular problem when they're the

a really subtle, insidious thing

scripts, or the production of

drives me bananas when people start

in which the Sontarans had

more pernicious when it creeps

details of character and backstory.

can go out of the window. That

the reason - no, one of the

drama is neither here nor there.

upon drafts. Muddling along.

in studio. Sorry I had to leave before the end. I was

though. For all its improvised,

quite sad for a bit afterwards, thinking how good Peter

It might not? Yes, I like

Writing 24 pages

be able to say, honestly,

The Tone Meeting was

got a bit tetchy. Actually,

reason. One of the funny

of people aren't very

their heads. That's a

producer or director! It's

that creeps in and makes

scripts, indistinct. It

quoting from old drafts,

different motivations. It's

into tiny, important

Clarity and definition

sort of creep and bleed is

reasons - why so much

No definition. Drafts

Worth it in the end,

battling, freefall

blundering, I think 4.5 is a rather

Davison looked. Proper lighting. Proper set. Brilliant

of all, it ends with a fantastic

dialogue. He should have been like that in the '80s.

confrontation with the

Never was.

spaceship. I think that's bloody

If I keep up this rate of work, I could find the time to

to find new things for the

replace Tom MacRae's 4.8 with a completely new episode.

climaxes, so I'm really chuffed

It means writing two episodes, 4.8 and 4.11, in two weeks

ray.

- yikes - but it can be done. Downside: it might kill me.

Sooner or later, at this rate of work, a kidney is going to

RUSSELL T DAVIES

burst or something. Still. You can buy kidneys. I keep
2007 00:36:25 GMT

remembering that 4.8 is going to be our fiftieth episode.

(Can you believe it? I still think the world has gone mad.

For four years now. Four good years.) Tom's script is

found it difficult to delete old drafts

nice, it's clever, it's funny, but the truth is we can be more

wouldn't have got tongue-tied

adventurous. Shame, to have an ordinary fiftieth episode,

[Miss X] in Oxford Street back

even if we're the only ones aware of the numbers.

marvellous episode. Best

Doctor scene: that final

Sontarans on their

excellent. It's really hard

Doctor, especially new

with that. Hoo-bloody-

FROM: BENJAMIN COOK TO:

TUESDAY 9 OCTOBER

RE: FINISHED 4.5!

But haven't we both

from our heads? Or you

when you bumped into

still had Penny-as-played-by-

And neither of us can read 4.1

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 8 OCTOBER 2007 12:59:42 GMT
when Penny pops up. That said,

RE: FINISHED 4.5!
difference, I know, between what we natter

and what's required from folk at

you're wearing your writer's hat (I

»Downside: it might kill me.«

pink tassels), old and new drafts

Upside: it might not.

quantum state of Maybe. However,

How was the 4.4/4.5 Tone Meeting?

in March, because you

[Miss X] in your mind.

without a certain pang

there's a

about in these e-mails

Tone Meetings. When

imagine it's a beret, with

are fluctuating in the

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Howard Attfield as Geoff Noble cheers Donna off on her adventures in

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STILL FIGHTING IT

said, lightly, "That's if I'm still here.' He's dying. That terrifying. Whatever's outside the box, one woman inside

lovely man is dying. And there it is feeding back into becomes possessed by it -- and she repeats everything

the scripts and onto screen. It can't not. That scene of that you say. She has no speech of her own; she just

Donna and Geoff on the hillside is utterly exquisite. repeats everything. All the time. You know how it drives

Wonderfully shot. Beautifully acted by Catherine and you mad when people repeat what you say? When kids

Howard. Each draft and redraft over every little line do it? Imagine that not stopping. Forty minutes of it,

of that scene was so worth it. It's one of best scenes inside a box, with the lights failing and the heat rising,

that we've ever shot. But if you add this knowledge and the paranoia building, and this woman (I like the

about Howard to what you're watching... well, it's name Sky), this woman with wild, staring eyes, will not

heartbreaking. I watched the rushes and cried. *stop. Worse than that - better than that - her repetition*

To be blunt: how do we plan ahead? What do we do? starts to synchronise! Her repeats get closer and closer to

Talk about the Maybe being in a state of flux! I don't your words until they're overlapping. She's saying words

know what to do. Howard is supposed to be in 4.11 and at exactly the same time as you! Speeches would be laid

4.12/4.13, but... ouch. I'm writing his illness into the out as:

story (can I do that? Should I?), that Donna has to face

the death of her father. That she always was. That she THE DOCTOR & WOMAN

what's What are you doing,

went looking for the Doctor on the day that Geoff was inside you, what is it...?

diagnosed. That she's running away -- and will, one day,

have to walk back and face it. And then Donna Noble That's hard to shoot. That actress would have to learn

grows up. the entire script. She

wouldn't just say the Doctor's

I can't talk about this too much more. I'm sorry, words, she'd say everyone's, no matter how fast it gets.

Ben. It feels obscene. It feels fascinating. It's sort of too Incredible moments where all the other characters

fascinating. Does that make sense? are talking at once, and she sort of manages to say

Elsewhere, this mysterious 4.8 that I haven't got time everyone's words at once, like talking in tongues. It's

for has been building in my head. It had taken a fair a real possession story. It's the tension of it that I love.

old shape, when I happened to see Jeepers Creepers 2 on The weirdness. Even the technical difficulty of shooting

ITV the other night... and it was exactly what I had this becomes fascinating. All that production-tension

in mind. Everyone trapped on a bus, with a monster creeping onto the screen. Also, it's key to the Doctor - or

outside. They stole my idea! Five years ago! Those time- David's Doctor -- because he uses words so well, and this

travelling Hollywood bastards. My version is set on an is all about him losing his speech.

alien planet. Donna is busy moonbathing, so the Doctor But how does it end? That, in truth, is why I'm a bit

goes off on a tourist trip, in a tank-like bus thing. But scared of commissioning myself here. Dragging those

we don't see the outside. No models, no CGI, apart from endings out of my head, that's what hurts, that's what

an establisher of the planet. This, literally, takes place on makes me smoke and burn. Last week, when I was staring

one set -- inside the bus -- which will have to seal off its at 4.5 and had no idea how it ended, it was a great big

windows, so let's say there's a big old powerful X-raying raw screaming hole. It was a mindless panic. And it had to

sun outside. So it's a box. It's a show set in a box. That'll be fixed by Monday. It's horrible, looking into that. The

help our budgets right now. The box sets off on its blank space of an unknown ending. When I talk about

journey, with the Doctor and five or six other interesting being exhausted and recovering from a script, what I really

people on board, but then it breaks down. There Is mean is recovering, physically, from going through that

Something Outside. (Or is there?) They're trapped. Forty fear. I'm not even going
to qualify that with an 'Oh, how
minutes of fear! Never leaving the box. God only knows pretentious', though
my fingers are dying to type a self-
how or what happens. I don't think we've the money for deprecating qualifier.
No matter how difficult 4.11 and
a monster, so it's sort of psychological terror. 4.12/4.13 are, I know how
they end, so I've somewhere to

291

At the heart of this, I've one idea that keeps nagging, head for. But I've no such
luxury with 4.8. It's tempting
because it feels so attractive and unnerving and plain me forward, but repelling
me at the same time.

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

THURSDAY 11 OCTOBER 2007 15:10:56 GMT
12:31:17 GMT

SATURDAY 13 OCTOBER 2007

**RE: MORE WORK, LESS MAYBE
MORE WORK, LESS MAYBE**

RE:

CRUSADER FIVE IS GO! I'm leaving for Newport

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

THURSDAY 11 OCTOBER 2007 19:51:55 GMT
13:11:20 GMT

SATURDAY 13 OCTOBER 2007

**RE: MORE WORK, LESS MAYBE
MORE WORK, LESS MAYBE**

RE:

Star...! How dumb is that? At least The Sun has readers.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 12 OCTOBER 2007 20:54:46 GMT

RE: MORE WORK, LESS MAYBE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
David raises his game and

SATURDAY 13 OCTOBER 2007 03:33:46 GMT

RE: MORE WORK, LESS MAYBE

ATTACH: 4.8 (TOTAL PAGE COUNT: 9 3/8)

Give Us a Clue.') And then

Russell

Text message from:

Sent: 13-Oct-2007 23:49

It's weird to think of everyone filming on a

Saturday night. I don't think we've done this

before. It robs me of my martyr status - I'm not

alone! How goes it?

Text message from: Ben

292

Sent: 14-Oct-2007 00:30

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software from: [http://www.pdf-epub-converter.com/
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How Russell originally imagined the passengers aboard the Crusader 50 in 4.8 Midnight.

I was interviewing Sarah Lancashire when you somewhere.

texted. She said that your scripts are 'non-instead?

negotiable' and 'uncompromising', and that

she 'believes every single beat of it'. The bribe

Russell

worked, then?

Oct-2007 02:10

Right, the Space Bus is called

the number 50 into the script

Couldn't it be Crusader 50

Text message from:

Sent: 14-

Oh, I forgot that!

Text message from: Russell

Crusader 50

now. Good call.

Sent: 14-Oct-2007 02:04

Ah, that's nice of her. I've known her for years.
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

SUNDAY 14 OCTOBER 2007

03:50:33 GMT

Always wanted to work with her - now she's

an evil alien Supernanny! Who'd have thought?

RE: MORE WORK,

LESS MAYBE

ATTACH: 4.8 (TOTAL PAGE

COUNT: 28 3/8)

Text message from: Ben

Sent: 14-Oct-2007 02:07

How goes Crusader Five? You have to work

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CRUSADER

50

This is Russell's e-mail to Julie and Phil,

accompanying the first two-thirds of his script

for Episode 4.8...

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

FROM: RUSSELL T DAVIES

SUNDAY 14 OCTOBER 2007 12:07:05 GMT
COLLINSON

TO: JULIE GARDNER; PHIL

SUNDAY 14 OCTOBER 2007

19:54:43 GMT

RE: MORE WORK, LESS MAYBE

2/3RDS OF 4.8

ATTACH: 4.8 (TOTAL PAGE COUNT: 40 6/8)

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 14 OCTOBER 2007 12:22:16 GMT

RE: MORE WORK, LESS MAYBE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 15 OCTOBER 2007

18:03:16 GMT

RE: MORE WORK, LESS MAYBE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 16 OCTOBER 2007

18:56:35 GMT

RE: MORE WORK, LESS MAYBE

ATTACH: 4.8 (TOTAL PAGE COUNT: 53 3/8)

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PTER TEN: STILL FIGHTING IT

out. The terrible thing is, we couldn't claim insurance better for a longer-running part. His name I like Wilf

before for filming any replacement scenes, because we'd said on screen in 4.X, so all we have to do is is never

known that he was ill and took the risk. No insurance. change him to Wilf in the end credits.

But now that he's broken his leg, we have insurance It's spooky, though, because that hillside scene is one

money for a brand new hillside scene. That's weird. But of the few that I obsessed over in our e-mails - and

we needed the money. here it is cropping up again. Of course, we're faced with

Yesterday, in the space of 12 hours, after deciding the outrageous coincidence of the Doctor meeting the

that Howard couldn't continue, I said that I wanted to grandfather of the woman with whom he fought the

rewrite it with Donna's grandad instead, so Howard and Racnoss, the same woman who's about to track him

family won't have to see a new Geoff on screen - and down. Phil suggested reshooting the Christmas scene so

Phil suggested Bernard Cribbins. Donna's grandad is the that Bernard didn't appear twice. I said, 'No, let's make

newspaperman from Voyage of the Damned. We phoned it the same man.' It's sort of funny. I've just rewritten

up Bernard's agent... and he's free! He loved his day with 4.4/4.5 as well (it's been a hell of a day), in order to

us, so he's on board. Well, not quite -- money to sort out change the dad to the grandad. At the Nobles' house,

and all that -- but technically the deal is done. Christ, Wilf recognises the Doctor, the Doctor recognises

this show can move fast sometimes. That was a blizzard him, Donna realises that the Doctor and Wilf have

of phone calls and e-mails. So, today, I've rewritten met before, and Sylvia still has to recognise the Doctor

Geoff as Wilf. The newspaperman was Stan in 4.X, but from the wedding in The Runaway Bride, while handily

adding that Wilf wasn't there because he had Spanish

Howard Attfield's scenes as Donna's dad, Geoff, in 4.1 were later reshot

with Bernard Cribbins as Donna's grandfather, Wilf.

maddest scene ever. We could just ignore
but we've a dedicated audience - not the
but the other 7.9 million -- so I think this
be acknowledged. And the fact that it's
actor, it's Bernard bloody Cribbins, sort of
madness.
that fanboy part of me does have his
edge, so I'm going to take care of it in
Rose is trying to get Donna to put history
she's going to say something like, 'You
then your grandfather did, then you
Doctor for a second time. That's not just
like the universe was trying to bind you
To stop this [the parallel world] from
That's a fair bit of nonsense, and posits the
least destiny, as a sentient force, but it's
I like that. At the very least, it's saying,
barmy.' The only time I try to rule out
coincidence is when it actually changes the plot.

flu! That's the
all these links,
fan-audience,
casting needs to
not any old
allows the
Nonetheless,
teeth slightly on
4.11. When
back on course,
met the Doctor,
found the
coincidence. It's
to the Doctor.
happening.'
universe, or at
kind of spooky.
'We know this is
huge
But here it

doesn't. It's just detail.



continued to be weird. If my favourite thing
hillside scene, my least favourite is those
being electrocuted in the doorway, isn't

Yesterday
in 4.1 is the
bloody guards
it? I never could

think of a solution. Well, at 3.36am

time -- my phone rings. They're on a night

red alert -- so I grab my phone and, sure

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James Strong. Oh no, what's wrong?

-- I noted the

shoot - oh God,

enough, it's

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JAMES

They come through a sort of archway.

RUSSELL

So the archway electrocutes them?

JAMES

Yes.

RUSSELL

But they don't actually touch anything?

JAMES

O

N .

RUSSELL

And you've already shot this?

JAMES

Yes.

(pause)

The doorways really areJames Strong

on location for 4.1 Partners in Crime.

rubbish.

JAMES

Russell! David's asking, about these guards, the ones who get electrocuted. How does the Doctor know where they are, to electrocute them?

get

RUSSELL

Well, he doesn't. He's discovered the wiring that

RUSSELL

So the Doctor electrified every single archway in the building, with such strong electricity that anyone passing through one would electrocuted.

JAMES

Yes! That works!

RUSSELL

Miss Foster's used to
convert the building into a
Levitation Post, and he uses
that to electrocute all the
doorways.

JAMES

Ah. Right.

(pause)

They aren't coming through a
doorway.

RUSSELL

Right. Why not?
that I made myself sound
something (poor James, it's

JAMES

The doorways here are
something is a problem, it'll always
rubbish.
Like the best problems,
the page, on the shoot,

RUSSELL

Oh-kaaay. So how do they
failed to fix that. Clearly
get electrocuted? In your
gone wrong, somehow. It
version?

bleated about it to you, but

Good. Oh, and James? You tell
David that's your version.
Not mine.

JAMES

Okay.

RUSSELL

Night then.

JAMES

Night.

And don't you love the way
good there? But it just proves
not his fault at all); if
be a problem unless you fix. it.
it comes back to haunt you - on

in the Edit, on transmission. I

failed. It would always have

was wrong from the start. I

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CHAPTER TEN:

STILL FIGHTING IT

didn't actually do anything. Lesson learnt. Well, maybe. it?) You old man.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

WEDNESDAY 17 OCTOBER 2007 17:11:03 GMT
13:43:38 GMT

THURSDAY 18 OCTOBER 2007

RE: MORE WORK, LESS MAYBE
WORK, LESS MAYBE

RE: MORE

No more Space Bus script yet. I sat with it last night and Thanks, Russell.
That's one CREEPY episode! It scared

just couldn't get into it. If you're not into that script, the crap out of me.
What's it going to do to the kids?

if you're not devoted, and hooked, and scared, and Hey, I just
thought -- the monster knocking on the

passionate, it just reads like a bunch of boring people outside of the
Space Bus has no name. Yes, that makes it

stuck in a box. Hopefully, this isn't true. I've just got to creepier, but
mightn't Gary Russell's head explode? How

get in the mood and launch myself into it. I can finish it is he going to
enter it into his Great Big Encyclopedia

tonight, I reckon. Pompeii has adrenalised me. Of Everything In
Doctor Who Ever? Won't somebody

But now I've got to phone Bernard Cribbins. It turns think of Gary
Russell's mind?!

out that he thought he was travelling in the TARDIS!

As a companion! So it looks as though that's about to go FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

THURSDAY 18 OCTOBER 2007 21:02:29

GMT

bollocks-up.

RE: MORE WORK, LESS

MAYBE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 18 OCTOBER 2007 04:17:59 GMT

Your typing sounds

somehow... older. Have you aged

RE: MORE WORK, LESS MAYBE

suddenly? Ha

ha ha.

ATTACH: 4.8 (TOTAL PAGE COUNT: 53 3/8)

I'm coming down off that

4.8 rush. I keep saying

things to people like 'I'm

not tired', but I think that's

It's finished! See 4.8 as a belated birthday present, Ben. bravado. Vanity, I suppose. I want to say 'I'm fine' and

(God, I'm cheap.) Happy birthday! (It is the 17th, isn't it? I sound impressive, but this morning I found myself

hobbling to the shops.

Hobbling! And wheezing. My legs

aching. My knee hurting.

My ear's a bit deaf. I'm chronic.

Bollocks. I'm not tired. I

watched old people walking past

in the Bay, faster than me.

Still, 4.8 seems to have gone

down a treat. Ed Thomas is

very excited about building

the Crusader 50 set. And I

think I should call the episode

Midnight. What do you think?

Or maybe Crossing

Midnight, but maybe that's

pretentious. David has been

sent the script tonight. I'm

slightly dreading his response.

All those lines! He's going

to kill me.

It's the opposite of

Voyage of the Damned, that



of survivors are wonderful.
Humans at their worst. All
Much closer to the real world
That's partly why it was so
is very stripped down, there
conversational riffs, all those things
The characters haven't even got
odd, because Trapped People
that. But this one's about who

script. In Voyage, a group
In Midnight, they're awful.
paranoid and terrified.
-- or my view of the world.
hard to write; the language
are very few jokes or
that I normally rely on.
much backstory, which is
Dramas usually rely on

Ian Bunting's design drawing for the Crusader 50 in 4.8.

they are now. Very bleak.

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yuli@sha

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CHAPTER ELEVEN

STEVEN MOFFAT'S

THIGHS

In which the Doctor gains a wife, Donna's fate is sealed, and
The Guardian

portrays Russell as giggling, primping and lipsticked

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK We
were filming outside Stuart's flat, in a dead rough area,

FRIDAY 19 OCTOBER 2007 01:16:49 GMT

and the local pub turned
its music up deliberately. When

RE: MORE WORK, LESS MAYBE they
discovered the show's name, they turned it up further

still. It was blasting out.

When we went in to ask them to

4.1 is cursed! Last night's filming had been rescheduled turn it
down, the crew was threatened with machetes!

from its original date, because of the rain two nights Also last
night, James called from the Nobles' kitchen,

ago, so we ended up shooting the Donna-goes-to-the- pointing
out that Sylvia says that Donna is unemployed,

TARDIS-with-her-hatbox scene up against a nightclub, though
Donna is clearly in work clothes. Damn! Over

with BAM BAM, BAM music and crowds of drunk the
phone, I added a line: Sylvia saying, 'It's no good

Welsh, literally, yelling. Very loud. On and on and on. dressing
up like you're job-hunting. You've got to do

The offstage noise is terrible. With David and
Catherine something.' I should have seen that one. It's terrible for

soldiering on bravely. Take after take after take.
Today, Jacqueline King. No actor likes having a line added on

David sent Phil, Julie and me an e-mail, complaining the spot.
(But I'm delighted that Jacqueline is back as

299

- well, complaining is too strong a word for him. He Sylvia.
You just smile when you see her on the rushes.

was just genuinely sad, because it's a lovely scene and he She's so clearly a descendant of Jackie Tyler, and that's

thinks that their performances were constrained. Ideally, really good.) And then tonight it was Phil phoning from

we'll have to reshoot. the set, asking if there should be extras in the street

This show is so well run that sometimes I forget that as Miss Foster addresses the masses of Adipose and

days like this are normal, if not inevitable. This is a walk levitates. I said, 'No! What would extras do? Stand there

in the park compared to most other shoots. On Queer as and boggle badly?' That's what Phil had thought, but he

Folk, we had one day so bad that the police were called in. wanted to check.

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DOCTOR WHO THE WRITER'S TALE



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 20 OCTOBER 2007 15:57:05 GMT

RE: MORE WORK, LESS MAYBE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
Time Crash.

Steven Moffat and Sue Vertue on set for

TUESDAY 23 OCTOBER 2007 00:45:50 GMT

RE: MORE WORK, LESS MAYBE

Who is doomed?) Who will complete the Holy Trinity?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 23 OCTOBER 2007 18:03:49 GMT

RE: MORE WORK, LESS MAYBE

Queer as Folk, so naturally I like him. Very exciting.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 23 OCTOBER 2007 13:48:55 GMT

enshrined. In gold

should say. I just want to be gently

RE: MORE WORK, LESS MAYBE

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PARALLEL WORLDS

This e-mail exchange between Steven Moffat and Russell regards

the similarities between their respective scripts for 4.10 and 4.11...

world	So then the
FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES	gets worse and
worse,	
THURSDAY 25 OCTOBER 2007 09:22:35 GMT	as alien events
happen	
STUFF	with no one
to stop	
hospital	them. The
Right, so I'm on Episode 10 now. It's coming just before	from Smith
and Jones	
Episode 11 (no flies on me!), which is the one where	disappears
and is taken to the moon; it's delivered back,	
Donna is in a parallel existence, yeah? Living the life she	with
everyone dead, along with - it says on the news	
would've led? Now, we've already had this conversation,	- one
Sarah Jane Smith, who gave her life to stop the	
but just to be extra careful...	Judoon. Sob! A
little while later, with the Noble family	
One element of my Episode 10 is Donna	
finding	conveniently out of London for Christmas, a replica of
herself in Girl's World, wondering what the hell	the Titanic
lands on Buckingham Palace (this happens	
happened, but starting to fit in, maybe falling in love	off-stage --
I've got the cheap episode!), southern	
(time moves differently there), with the Doctor trying to	England is
destroyed, irradiated, and the Nobles	
pull her back out - I'm trying to avoid spoilers here - as	have to live
like refugees in the north, 20 to a house.	
he runs about the Library, battling shadows and certain	Worldwide
recession. Some time later, the Sontarans	
death. ¹ How close are we, given the proximity? There are	invade, as
in 4.4/4.5, and have to be defeated. This time	
different ways I can play this, lots of different ways, so	the Torchwood
team is reported as having lost their	

what do I have to avoid? For instance, the Girl's World lives.
Meanwhile, Donna is working in a field, planting
is currently modern-day Britain, but that could change crops. Life
is crap and the world is going to hell in a
without huge upheaval. What do you think? handcart.
Diseases are breaking out. Rioting. Looting.
But what can
one ordinary ex-temp-now-wheat-sower
FROM: RUSSELL T DAVIES TO: STEVEN MOFFAT called Donna
do to change the world? Except, she keeps
THURSDAY 25 OCTOBER 2007 16:43:50 GMT bumping into
this mysterious woman called Rose...

RE:
STUFF Basically, Rose is
working with UNIT, who have
salvaged the
TARDIS. They can use it to send Donna
back in time
I suppose it is a bit of a worry, except mine's supposed to
to stop herself turning right instead of left.
be delivered on Monday, so I get in first, ha ha. (Note the Except
Donna fails, and everyone dies. No, I made up
'supposed'.) Episode 11 is a big What If story. Namely, that last
line! (Well, I'm making all of it up. We both are.)
what if Donna never met the Doctor? A nasty Time Beetle Still,
4.11 is pretty joyless - Christ, it's grim - so for God's
on her back causes this to happen. It's called Turn Left, sake, Steven,
put some jokes in 4.10. But it doesn't sound
because she turned left in the car one day to go for her job too like
Girl's World, does it? I suppose we both have
interview at HC Clements. If she'd turned right and gone Donna in
an unreal world, but I can compensate for that
for some other job, she'd never have met the Doctor. But by making
it sound like a pattern. Does that help? Maybe
time changes (thanks, Time Beetle!), she does turn right... I can
combine both our plots by making it sound like
and the Racnoss Webstar attacks, it's blown up, and dark forces
are conspiring to separate her from the Doctor
the Doctor is pulled out of the wreckage, dead, because - first of all,
Girl's World, now the Time Beetle, because
Donna wasn't there to tell him to stop. That's all seen from Great Events
are coming. Sort of saying, mystically, that

newsreaders' points of view - and by Donna, standing the universe is trying to bind Donna to the Doctor, like



behind the crash barriers, just an ignorant bystander. they're meant to be together, because she has some Greater

Purpose To Fulfil. I haven't quite worked out what that is

1 The 'modern-day boy' mentioned in the Series Four Breakdown as yet, but I'll sort it out in 4.13. Er, somehow.

featuring in Moffat's Space Library episodes is now a little girl. She is custodian of an artificial world, referred to here as 'Girl's World1, in which Donna finds herself trapped.

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PARALLEL WORLDS (continued)

FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES you
could see if it works for you. Very broadly, in mine, THURSDAY 25 OCTOBER 2007
17:25:35 GMT

Donna would have kids, but she'd
realise that they're not **RE: STUFF** real. Just
as she's about to leave Girl's World, one of her

children is clinging to her, because
he's got a suspicion So these mighty powerful influence-anything-they-want- that he
stops existing every time that his mummy isn't to forces are of a broadly mystical nature? One
of my looking - oh, the heartbreak! plans is to make it heartbreakingly hard for Donna
to

leave her other life. Maybe the Doctor could muse, in the FROM: RUSSELL T
DAVIES TO: STEVEN MOFFAT final scenes, that the efforts made to keep Donna in
Girl's THURSDAY 25 OCTOBER 2007 19:13:43 GMT

World seemed over the top, almost like something else **RE: STUFF** was at work...
Ooh, no, that's brilliant. You have
the kids. (You've got FROM: RUSSELL T DAVIES TO: STEVEN
MOFFAT kids! You do better kids!) I've been struggling with
my THURSDAY 25 OCTOBER 2007 18:10:25 GMT

other-world husband and kids,
because the world is going **RE: STUFF** to
hell, so their life isn't up to much, and I've got London

destroyed, Donna picking hops (do
you pick hops?), I haven't worked out if it's heartbreaking for Donna to Rose and a
gutted TARDIS... yeah, I've got enough to beleave my parallel world. In theory, she should
have a going on with. Instead of making it How Can I Leave All husband and kids so
that changing reality means she has This For A Different World In Which You Don't
Exist?, to lose them, as the ultimate sacrifice... hmm, but we're I've got How Can One
Ordinary Woman Change The both heading in the same direction there, aren't we?
Shall Whole World?' Kids are yours! I leave that alone? Do you want
that? Reproduced with kind
permission

FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES
THURSDAY 25 OCTOBER 2007 18:53:20 GMT

RE: STUFF

Exactly where I was going. Oops! Okay, you're going
first anyway, and I'm on Tintin for the next week, so

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
TUESDAY 23 OCTOBER 2007 22:28:53 GMT



RE: MORE WORK, LESS MAYBE

How much has 4.11 changed now that it's Donna not Penny?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
WEDNESDAY 24 OCTOBER 2007 20:12:24 GMT

RE: MORE WORK, LESS MAYBE

Well, we haven't seen the pivotal 'turn' scene in 4.1 as I'd planned, because it doesn't fit Donna's new motive,

vital moment was

away for months now - that her

302

but it's quite fun working out exactly when her life did

when she went for the job
interview at HC Clementsturn left or right. I reckon - this has been Maybe-ing

(HC Clements is back! Who'd have
thought?), where

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ELEVEN: STEVEN MOFFAT'S THIGHS



100. That's a shame.

quite a wrap on 4.1, because we have to
stuff on the hillside. From what I hear,
is definitely in.

RUSSELL T DAVIES TO: BENJAMIN COOK

instead of the full

That's not

reshoot Howard's

Bernard Cribbins

FROM:

FRIDAY 26

OCTOBER 2007 20:44:09 GMT

MOFFAT'S THIGHS

mighty and impressive, because - mark the
money and all that, the deal is done. As of
is Steven's!

BENJAMIN COOK TO: RUSSELL T DAVIES

OCTOBER 2007 21:04:32 GMT

MOFFAT'S THIGHS

I'm as delighted as you are... but are we
this subject line? I think I preferred
Hunnam's Arse'.

Above: Donna's parallel world In 4.11. Facing page: A more idyllic
alternative existence, with husband Lee (Jason Pitt), in 4.10.

RUSSELL T DAVIES TO: BENJAMIN COOK

OCTOBER 2007 17:58:48 GMT

she was working as a. temp when we first met her, in The

MOFFAT'S THIGHS

Runaway Bride. But then the story locks down in pretty

(TOTAL PAGE COUNT: 11 3/8)

much the same way, so it's no worry. Well, it's a little
continuity-fraught. More than I'd have liked. Now I've

today. Well, it made sense, what with

STEVEN

... are now
day -- pending
today, Series Five

FROM:

FRIDAY 26

RE: STEVEN

Awesome news!
really going to keep
'Charlie

FROM:

SATURDAY 27

RE: STEVEN

ATTACH: 4.11

I started 4.11

got to back reference as far as 3.X - in fact, to events

prep starting on

Monday! I'm going to overrun on this

before 3.X that we never saw - but I can handle that.

script now and

miss the National Television Awards in

the Albert Hall

on Wednesday. I love that ceremony. I

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 25 OCTOBER 2007 20:18:38

GMT
event

actually get to talk to Hollyoaks boys. This is a big

in my life. Damn.

RE: MORE WORK, LESS MAYBE

Still, 4.11 is...

interesting. A lot harder to rip through

quickly, because

it needs so much construction. The

The rushes are in for the 4.1 wine bar scene. Brassy

opening scenes in

the Fortune Teller's den on the planet

Suzette is a treat. It's exactly what I wanted - bizarre,

Shan Shen

(where the Time Beetle jumps on Donna's

panicky, funny and weird. Suzette's bubbling shirt is

back, and we

flashback to Donna's life on Earth before

excellent. Nice stuff. But as for the ladies' toilets rushes

she met the

Doctor) are so complicated, with so much

- well, I'm a bit peeved. At the Tone Meeting, I stressed

to be established,

that they could have gone on for 20

how vital it is that Penny and Donna should not be in

pages. Even now,

I don't get to the pre-titles cliffhanger

neighbouring cubicles, or they'd both be aware of one

don't think it's ever been that late. After

another. And what have they gone and done? They're

the titles, we're

straight into the parallel world where

right next to one another! I might as well talk to thin

Donna turned

right instead of left, but I'm having a lot

air. That's a really subtle, important point, lost. I texted

of trouble,

because Steven has a sort of parallel-world

James. He texted back, saying, T completely forgot!"

Donna in 4.10,

too. I'm having to write around his

303

Yes. Yes, you did. I think we'll be able to cut around it

plans. But I can't

wait to see what he's come up with.

slightly, but still that's a scene operating at 90 per cent

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THE WRITER'S TALE

In other news, we offered the part of Sky Silvestry in
4.8 to Lesley Sharp - and she's said yes! Brilliant!
She



needed some talking into it, because of the sheer amount

of line-learning. I phoned her up and said we'd cast Jane Horrocks instead. She was hooting. I love Lesley.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 27 OCTOBER 2007 19:27:46 GMT

RE: STEVEN MOFFAT'S THIGHS

So you don't know what's coming in 4.10 until you read Steven's first draft? Doesn't he tell you? Do you really fight the spoilers?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 27 OCTOBER 2007 19:44:02 GMT

RE: STEVEN MOFFAT'S THIGHS

It's funny, isn't it? I ask him not to spoiler me. He's written 4.9 already, so I've read that. It's called Silence in the Library, and it has a character in it who I'm just sure

Lesley Sharp as Sky

Silvestry in 4.8 Midnight.

is the Doctor's wife (!!!), but I don't like to ask. I want to find out in the second episode, like a viewer. It's the closest that I get to experiencing brand new Doctor Who. Bearing in mind, Russell, that you've just started

Not for long, though... writing an episode that hinges on flashbacks, I wonder

whether you agree with Nicola. You also used flashbacks

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES and flashforwards aplenty in Casanova, and even The

SATURDAY 27 OCTOBER 2007 19:56:11 GMT
Runaway Bride employed flashbacks to fill in Donna's

RE: STEVEN MOFFAT'S THIGHS
backstory (and let's not get

started on Love & Monsters),

while there were
voiceovers in Bob & Rose (I'm thinking

I've been reading the Royal Television Society's
Huw of the scene where Bob is in a nightclub,
surveying

Wheldon Memorial Lecture that Nicola Shindler gave
in the talent), for example, so where do you stand on

2002. (Random, I know, but what can I say? I'm a
swot!) this? What are the dos and don'ts of flashbacks
and

In it, she says: voiceovers?
Plus, from a technical point of view, how do

There are a lot of ways to tell a story and, in my you write them
into a script?

opinion, a lot of ways that shouldn't be used. I've

got my pet hates, which drive the writers I work FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

SATURDAY 27

OCTOBER 2007 21:22:33 GMT

with mad. But they have to do a lot to persuade

me to change my mind. I can't bear voiceovers and RE: STEVEN
MOFFAT'S THIGHS

flashbacks. Interestingly, when you just lift them out

of a script, it's amazing how well the story works I'm with Nicola -
I think you should beware. The

without them, with no rewrites. I think they're often techniques are
too often being used to disguise the truth,

just a crutch for the writer and sometimes show lazy the real story,
the heart of the script. It's all pyrotechnics

storytelling. I feel the same about voiceover. It's lazy. and glitter, fuelled
by insecurity. That 'Where do you

This is a visual medium, so don't have someone tell start a story?'
question can become so overwhelming

me what to think or what to watch; show me!
goes mad, firing out shots all over the

that the writer

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STEVEN MOFFAT'S THIGHS

place. 'I'll start here! And now! And backwards!' Oh, then,
the role of narrator is potentially flat and dull,
why not just get on with it and write the story? Nic's so it
was vital - oh, crucial - that Old Casanova had
dissatisfaction comes, I think, from having read so many a
plot of his own. He had his relationship with fellow
scripts where the techniques are masking the skill. If
I'm servant Edith and, more vitally, his hope that his one
reading something new, especially by someone new,
I true love, Henriette, was still alive. Without that, if he'd
want to know that they can write, I want to know
how just been a dying old man, it would have been passive
their characters talk, how the pace skips along, how the and
uninteresting. Peter knew that. When he was first
story hooks me, how passionate the writer is, how
much offered the part, he wasn't so interested, because he knew
I feel the whole thing. I'm not interested in admiring the how
dull a narrator is - and that Young Casanova could
artifice and thinking, oh, that's clever. upstage
the whole thing! It was only when Peter read
Of course, those devices can work. I remember being it,
when he saw that Old Casanova had a story, that he
very careful with the use of Old Casanova as
narrator accepted.
in Casanova. The presence of an old and very
much Even with voiceovers, take care. The greatest TV
alive man was in danger of robbing Young
Casanova's example these days is *Desperate Housewives*, but
you
experiences of any vitality or danger. I'll admit, I have to
consider the bigger framework at play. Firstly,
wrestled with that, but I was experienced enough to
be *Desperate Housewives isn't one particular character's story:*
aware of the dangers and subvert them. The sequence it's
Life On Wisteria Lane. That overarching structure,

that I'm most proud of is Young Casanova's duel, where that
authorial stance, allows the voiceover. It's part of
obviously he's going to survive (Old Casanova says the
whole show. It's part of the show's ethos. I could
afterwards, 'Well, you didn't think I was going to die, listen
to that actress, Brenda Strong, for ever. That voice
did you?'), but it worked because it forced me to look at is
seriously, beautifully cast. But more's the point, that
the duel from a different angle - a more important
angle character, Mary Alice, is dead. Added thrill! In a show
- namely, why is it taking place? What is the Duke of about
secrets, the omnipresent narrator allows us to see
Grimani (who Casanova is duelling) actually thinking? into
people's hidden lives. It's at its best at the end of
Which leads to devastating insights into Grimani's life. an
episode, when Mary Alice's voiceover calmly leads
The duel is actually irrelevant. us to an
otherwise silent image - the New Handsome
Even with Peter O'Toole in the role, Old
Casanova's Neighbour has a gun in his kitchen! - so it's actually
appearances are limited, especially as the story goes on. a
clever, witty way of
There are huge chunks where he doesn't appear.
Even framing a cliffhanger.

David Tennant as the world's most famous lover in Russell T Davies'
BBC Three drama Cosonovo. Inset: Peter O'Toole as the older Casanova.

Both '': Red Production Company Ltd



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THE WRITER'S TALE

fridge, remembering...

CUT TO:

2. INT. ROME, RESTAURANT - NIGHT

restaurant!

A RAT runs across the

PHIL screams!

CUT TO:

3. INT. BEN'S KITCHEN - DAY

memory.

BEN laughs at the

2. FLASHBACK - INT. ROME,

RESTAURANT - NIGHT

All Mine started at the end - or almost at the end - of

Or even:

RESTAURANT - NIGHT

2. INT. ROME,

FLASHBACK. Two nights ago. A RAT
runs across the restaurant! PHIL

screams!

DAY

1. INT. BEN'S KITCHEN -

BEN is back from Rome. He unpacks
his stuff, then leans against the

fridge and his mind goes

back,

back, back, to two nights

ago, when

he was so happy. On a CU of his
noble and yet careworn features...

MIX TO: white frames,

which pulsate

and bleach, filling the frame, then
slowly bleed into fleeting defocused

images, as we gently

flashback to



the sounds of Roma herself, the

pasta, the people, and the rat,

yes, the rat...

1. INT. BEN'S KITCHEN - DAY
KITCHEN - DAY

BEN is back from Rome. He unpacks
Rome. He unpacks

1. INT. BEN'S

Ben is back from

306

his stuff, then leans against the

his stuff, then leans against the

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CHAPTER ELEVEN:

STEVEN MOFFAT'S THIGHS

fridge, remembering...
BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

SATURDAY 27

OCTOBER 2007 21:46:56 GMT

BEN V.O.

I remember that wonderful

RE: STEVEN

MOFFAT'S THIGHS

night in the restaurant in

e.

Rom ..
Shindler, in her Huw Wheldon Memorial

Like Nicola

Lecture, you must

have pet hates that drive the writers

More often, I write 'V/O' instead of 'V.O.', just because

you work with

mad. The other month, you cited the

I always have. Some people would write 'O.S.', which

list of three

adjectives (and I was curious, fascinated,

stands for 'Out of Sight'. However, in my multi-camera

amused), but any

others...?

directing days, 'O.S.' meant 'Over Shoulder', so it makes

me flinch. And don't write 'BEN OOV', because that's

FROM: RUSSELL

T DAVIES TO: BENJAMIN COOK

'Out Of Vision', which literally means offstage
but SATURDAY 27 OCTOBER 2007 22:28:30 GMT

nonetheless present - i.e. there would be a second Ben

RE:

STEVEN MOFFAT'S THIGHS

calling through from the kitchen. (Maybe there is...? I
know nothing about Chiswick.)

I'm hesitant to list

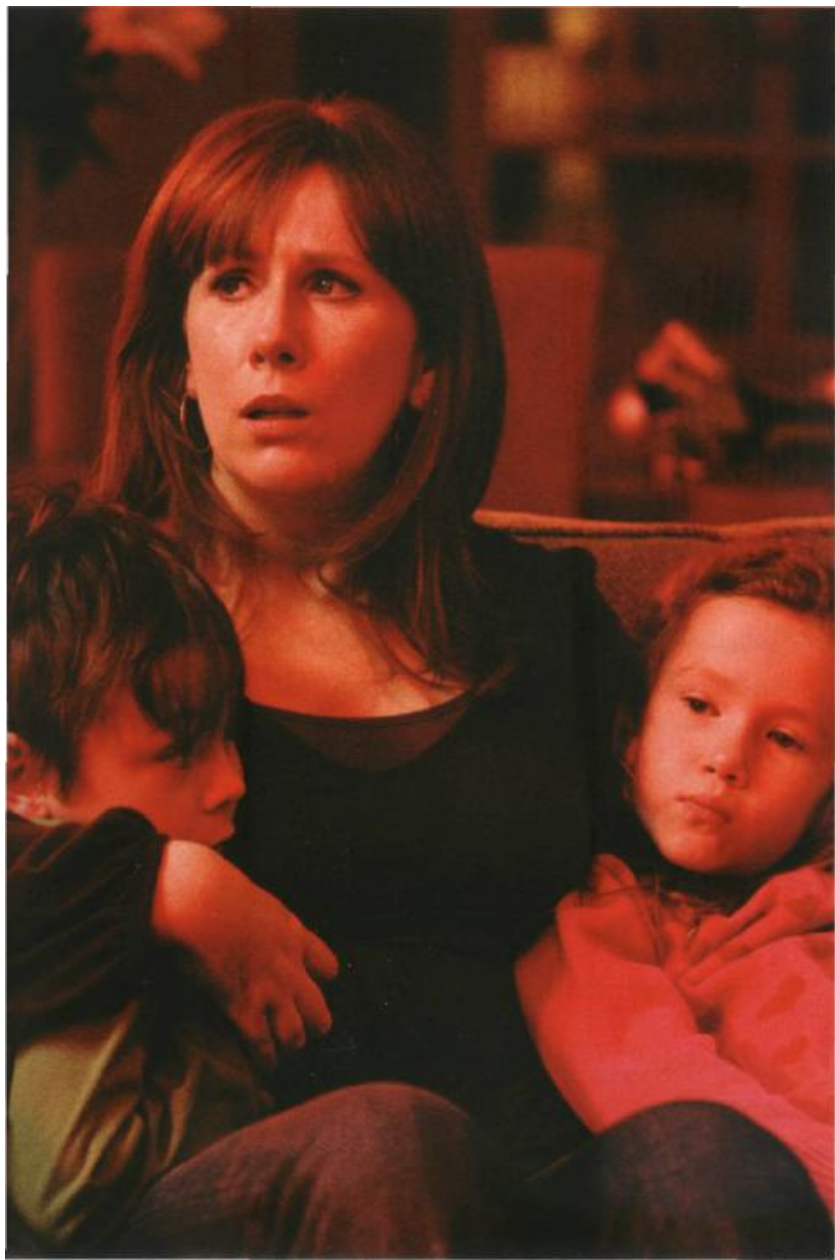
any particular devices like Nicola
she'd admit herself, all her dislikes can
produced Casanova, remember.) A writer
him- or herself off from something that
one day. I'd be mad to say, Til never do
again...

sequences. I hate dream sequences. I hate
too. If I come to a dream sequence,
until it's over. Nothing ever happens
symbolic. Pathetically symbolic.
when you can show me what's really
have you ever read or seen a dream
actually feels like a dream? Really? I think
Dreams are so odd and dislocated. I've
captured properly. Matt Jones fell foul of
Impossible Planet. The cliffhanger ended with
possessed by the Devil - her eyes went black
the Beast Incarnate!' or something.
but then the next episode opened on
Back home with Jackie and Mickey,

does, because, as
work. (She
should never cut
might be useful
flashbacks!' Then
Dream
them in novels,
I turn the pages
in a dream. It's all
Why get symbolic
happening? Also,
sequence that
it's impossible.
never seen one
this on The
Rose being
and she said, T am
It was wonderful -
the Tylers' estate.

different Jackie and Mickey, doing
speaking with the wrong voices, being
because, well, it was a dream. Inside

but a strangely
mysterious things,
generally spooky,



simply couldn't bear it. I was convinced
that nothing of any dramatic

Rose's head. I

-- I'm still convinced -

merit can happen

in a dream sequence. So out it went.

Mind you, isn't

Steven planning a dream sequence

for 4.10, with

Donna trapped in a fake reality? But he'll

write it so well, it'll

prove me wrong. I think the point

there is that the

Doctor is trying to get Donna out, so

that injects drama

into the whole set-up.

307

Donna finds herself trapped in a dream world -of sorts - in
4.10 Another pet hate -- and you'll see this three times

Forest of the Dead.

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DOCTOR WHO THE WRITER'S TALE

Munchausen, which was actually showing in cinemas

STOP IT! Writing like that is pure laziness.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 28 OCTOBER

2007 01:23:09 GMT

RE: STEVEN MOFFAT'S THIGHS

ATTACH: 4.11 (TOTAL PAGE

COUNT: 14 5/8)

Angle goes to leave the room.

ANGIE

Well then, I'll see you

later.

At the door, she stops, looks back.

COOK TO: RUSSELL T DAVIES

FROM: BENJAMIN

SUNDAY 28 OCTOBER

2007 01:47:17 GMT

ANGIE (CONT'D)

RE: STEVEN

MOFFAT'S THIGHS

Oh, and Tom?

Pause. Tom looks at her.

ANGIE (CONT'D)

FROM: RUSSELL T

DAVIES TO: BENJAMIN COOK

Thanks.

SUNDAY 28 OCTOBER

2007 02:56:16 GMT

And she walks out.

RE: STEVEN

MOFFAT'S THIGHS

NO ONE HAS EVER DONE THAT! Pure TV artifice. It

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In 4.11 Turn Left, the Noble family find themselves refugees from a London destroyed by the Titanic crashing into Buckingham Palace.

FROM: BENJAMIN
COOK TO: RUSSELL T DAVIES

OCTOBER 2007 01:38:03 GMT
MONDAY 29

RE:
STEVEN MOFFAT'S THIGHS
FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
SUNDAY 28 OCTOBER 2007 23:45:35 GMT

RE: THIGHS
STEVEN
MOFFAT'S

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
OCTOBER 2007 03:18:42 GMT
MONDAY 29

RE: STEVEN MOFFAT'S THIGHS

ATTACH: 4.11 (TOTAL PAGE COUNT: 20 2/8)

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY

30

OCTOBER 2007 02:05:44 GMT

RE: STEVEN MOFFAT'S THIGHS

ATTACH: 4.11 (TOTAL PAGE COUNT: 30 6/8)

EastEnders. But that's not correct from Chiswick, is it?

309

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DOCTOR·WHO THE WRITER'S TALE



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 30 OCTOBER 2007 18:44:40 GMT

RE: STEVEN MOFFAT'S THIGHS

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 31 OCTOBER 2007 20:28:46 GMT

RE: STEVEN MOFFAT'S THIGHS

David Tennant and Freema Agyeman clean up at the
2007 NTAs.

Picture "" David Fisher/Rex Features

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 31 OCTOBER 2007 22:19:19 GMT

RE: STEVEN MOFFAT'S THIGHS

FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

THURSDAY

1

NOVEMBER 2007 11:55:03 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 31 OCTOBER 2007 23:46:09 GMT

RE:

STEVEN MOFFAT'S THIGHS

RE: STEVEN MOFFAT'S THIGHS

ATTACH: 4.11 (TOTAL PAGE COUNT: 55)

310

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STEVEN MOFFAT'S THIGHS

-- but I know we'll get it to where we want it. Actually, in trouble. But then the US system is to lose the director

I think the loveliest moment is when the taxi driver from the Edit, so the producers take over completely.

pulls up and says, 'Stacy Campbell?' It's a small part A lot of what we do is eliminating the disappointment.

for an actor, but he says it perfectly. And Donna looks Any moment that's only 90 per cent, we work at - try

so lost. The night and the street and the sudden calm this, try that, cut it faster, lose that line, add music, play

are just perfect. It feels real, in that moment. A little, it off David, emphasise Catherine during that bit of

insignificant moment just crystallises into everything dialogue - to make it a hundred per cent. Any moment

that I wanted. that's only fifty per cent, we'll move heaven and earth

to cut. You sharpen and concentrate it, until you like

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES it. The more you watch something, the more you like

THURSDAY 1 NOVEMBER 2007 14:23:44 GMT

it, the more you forgive it, the more inclined you are to

RE: STEVEN MOFFAT'S THIGHS accept its faults, and that's why you have to remember

the impact of that very first viewing, always. The most

Have you ever been disappointed at an Edit? Like, really awful viewing was the first Edit for The Runaway Bride,

disappointed? Crushingly disappointed? What do you because the director, Euros Lyn, and his editor hadn't had

do? Is it too late by then? time - in a tricky episode, with that motorway chase and

everything - to put on any music. (We always watch with

FROM: RUSSELL T DAVIES TO: BENJAMIN

COOK
It

temporary guide tracks, like movie scores and things.)

THURSDAY 1 NOVEMBER 2007 16:11:04 GMT

was the flattest hour of
Doctor Who ever, particularly when
RE: STEVEN MOFFAT'S THIGHS it's supposed
to be a big, blousy Christmas episode. The
music is so vital to this
version of the show. God, that was
I live in a state of constant disappointment, but that's what dispiriting! I
was gutted. It was like watching an episode
makes you work harder, to act on that disappointment where
David has a bag over his head.
and eliminate it. The Edit tends to get skipped in all I'm just
describing a writer's life, really -- and a
discussions of modern Doctor Who, like all we do is delete producer's, a
director's, an editor's. Everything is a work
a few lines. But the Edit is tough, vigorous and merciless, in progress.
Potential is never reached. Do you remember
because that's when you really shape all those words and how worried
I was, on Voyage of the Damned, that the
pictures into the drama. It's like starting again. It's like passengers and
crew of the Titanic would appear to be
production begins from scratch. No one ever takes the human? That
it looks like they're from Earth instead of
script into the Edit, because it's irrelevant by then. You're just visiting? We
played about with giving them bindis
dealing with what you've got, not what you should have and stuff,
although we abandoned that idea. Well, just
got. That's why we go through five, six, seven edits, with last night, it
occurred to me that I should have simply
millions of notes from all of us, every time. had the people on
the Titanic referring to 'the humans' a
I'm making this sound very executive-driven, like Julie, lot more. Like,
a couple of dozen times, in the dialogue.
Phil and I do all the work. Of course, the director and It's so obvious!
I can't believe it didn't occur to me earlier.
the editor do a hell of a lot before we even step in there. Too late now,
of course. Instead, we fuffed about with

Having said that, Doctor Who has limited post-production sodding
bindis. In 20 years' time, that'll still niggle me.

time, so often we get to see the show at a stage when, It'll always be
a work in progress.

really, the director and editor should spend another

fortnight in there alone. But that's disingenuous, because FROM:
RUSSELL T DAVIES TO: BENJAMIN COOK

we love going in there while it's still a bit raw. We know FRIDAY 2
NOVEMBER 2007 03:12:03 GMT

how to hammer something into shape. I'm always reading RE:
STEVEN MOFFAT'S THIGHS

about interfering executives sitting in Edits, demanding ATTACH:
4.11 (TOTAL PAGE COUNT: 46 5/8)

that you shave a few frames off a shot, as a Great Evil Of

311

Modern TV... but that's exactly what we do, and I think Finite 4.11!
I'm not sure it makes sense. Sod it, I'm

it's right. I suppose if your executive is a bonehead, you're posting it to the
office now. They need prep. Ooh, I can

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DOCTOR·WHO THE WRITER'S TALE



Above: The Doctor (David Tennant) and his 'daughter' Jenny (Georgia Moffett) in 4.6 The Doctor's Daughter. Facing page: Russell with original Doctor

WhO producer Verity Lambert. Photograph by Andy Short vSfIX Magazine 2006

RUSSELL T DAVIES

FROM: BENJAMIN COOK TO:

NOVEMBER 2007 08:21:29 GMT

FRIDAY 2

RE: STEVEN MOFFAT'S THIGHS

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

NOVEMBER 2007 23:47:14 GMT

THURSDAY 8

how, how? All day long, every day - how? She loves
STEVEN MOFFAT'S THIGHS

RE:

wham! Right now, I can't wait to write it. Huge stuff.

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STEVEN MOFFAT'S THIGHS

of Sarah Jane hasn't shaped up so nicely: it went out was to be Professor Hobbes in 4.8, has been involved in

on the CBBC Channel with bloody atrocious credits. a car crash and broken his leg. So he's out. We'll have to

'CASTING BY ANDY PRYGOR', that sort of thing! recast. Oh God...

How amateur. I banged off an e-mail accusing Julie, Phil, I got a car back to Cardiff from Manchester last

Matthew Bouch and me of not looking after that show night, and it occurred to me, out of the blue, as we

in post-production enough. We were all there for filming drove along... I should do a Davros origin story in

and the Edits, but then other work has overtaken us and 4.12/4.13! Like I did with the Master in The Sound of

we've neglected it. That was all a bit sour. *Drums. It sort of demands it, doesn't it? How did Davros*

Also, I saw David and Catherine tonight, to explain become how he is? How did he get scarred? Well, he was

the end of 4.13 to them. That went down a treat. Bloody Josef Mengele, wasn't he? The war, the wounded, the

lovely. They were enraptured. David kept on saying, experiments. Blimey, that's good. (Interesting use of the

'That's exactly where it should end!' But I'm not going to word 'good', but you know what I mean.) Trouble is, in

tell you what that means. costing these episodes, I haven't allowed for that at all

- digital mattes of Skaro, hospitals full of wounded - but

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK it's worth pushing for, don't you think?

WEDNESDAY 14 NOVEMBER 2007 00:14:58 GMT

SILENCE IN THE DISCO FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 22 NOVEMBER 2007 13:23:02 GMT

I've been on the phone to Julie since 9.30pm. Sometimes RE: SILENCE

IN THE DISCO

the BBC is the maddest, stupidest place in the whole world. An example: it was proposed that the Christmas e-mail from Janet Fielding this morning. I received an

Special press launch - it's on 18 December - has a disco. She used to run the Women in Film and Television

Well, okay, fine. The place is booked until midnight. But organisation, and I'm due to go to the WFTV Awards

the council says that the music has to stop by 11pm, so on 7 December, to give a Lifetime Achievement award to

what happens between 11 pm and midnight? Mrs Event Verity Lambert. David is going, too, if he can be released

Organiser says, 'I thought we could have a silent disco. It from the schedule. But the e-mail is devastating. Verity's

worked well when I was at MTV.' A silent disco - though cancer has returned. She's been taken into palliative care.

you're 25 and probably know this -- is when everyone puts Janet, bless her, is apologising, because now they want the

on their iPods and dances in silence. At a Doctor Who press award to be collected by a friend of Verity's. As if I'd mind!

launch! To quote Julie, 'We're not launching bloody Skins!' I don't like to intrude and ask how bad it really is, but...

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

Russell Text message from:

WEDNESDAY 14 NOVEMBER 2007 00:32:25 GMT Sent: 22-Nov-2007 23:22

RE: SILENCE IN THE DISCO Verity Lambert died today. We've just heard.

I'm ridiculously sad.

Silent discos are fun. There was one at Glastonbury this year. Then again, there were Portaloos, pear cider, Lily from: Ben Text message

Allen, and people swimming in their own excrement at Sent: 22-Nov-2007 23:32

Glastonbury, but none of that would go down very well I'm speechless. Tomorrow is Doctor Who's

at a Doctor Who press launch. You were right to scoff. 44th

anniversary. None of us would be doing

what we're doing if it

weren't for her.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 20 NOVEMBER 2007 21:10:20

GMT

Text message from: Russell

RE: SILENCE IN THE DISCO

Sent: 22-

Nov-2007 23:36

I know. We're

putting a dedication at the end

This morning, we found out that lovely Sam Kelly, who
Xmas Special.

of the



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THE WRITER'S TALE

Text message from: Ben

Sent: 22-Nov-2007 23:37

I was going to suggest it, but then realised that
of course you'd be doing that. Quite right.

Text message from: Russell

Sent: 22-Nov-2007 23:57

Julie just said, 'Knowing our luck with graphics,
it'll be spelt "Varsity Lamboot"! I've been
laughing so much, like you do when you're
sad.

Text message from: Ben

Sent: 23-Nov-2007 00:02

I'm just glad that she lived to see Doctor

Who become, once again, as brilliant and

imaginative and important and loved as it was

message from: Russell

when she produced it.

Sent: 25-Nov-2007

18:19

Guess who we've cast

as the Professor in 4.8?

Text message from: Russell

David Troughton!

Sent: 23-Nov-2007 00:07

Yes! And she really did watch it. When I met

message from: Ben

Text

her last year, she said, 'All those Daleks flying

Nov-2007 22:10

Sent: 25-

into Canary Wharf! I wish we could have done
marvellous thing: David Troughton

Here's a

that.' Oh, but you did, Verity. You made it all.
the 50th Doctor Who serial, The

appeared in

War Games, back in 1969...

and now you've

FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK cast him in the 50th episode of the revived
SATURDAY 24 NOVEMBER 2007 13:01:49 GMT

series. FANBOY

OVERLOAD!

RE: SILENCE IN THE DISCO

Text message from: Russell

Sent: 25-Nov-2007 22:19

It was meant to be! FANBOY GLEE! Hey,

Billie is in town tonight. She starts filming
4.11 tomorrow. Rose Tyler is back!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY

29

NOVEMBER 2007 23:45:19 GMT

RE: SILENCE IN THE DISCO

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The cast of 4.8 Midnight. L-R: Val Cane (Lindsey Coulson), the Hostess (Rakie Ayola), Professor Hobbes (David Troughton), the Doctor (David Tennant),

Jethro Cane (Colin Morgan), Dee Dee Blasco (Ayesha Antoine), Biff Cane (Daniel Ryan) and Sky Silvestry (Lesley Sharp). Inset: Donna stays behind to

moonbathe! Illustration by Russell T Davies.

Crusader 50 set. They did the monster-knocking-on-the-
RUSSELL T DAVIES TO: BENJAMIN COOK

FROM:

FRIDAY 30

NOVEMBER 2007 00:24:48 GMT

RE: SILENCE IN THE DISCO

FROM: BENJAMIN COOK TO: RUSSELL T
DAVIES

FRIDAY 30 NOVEMBER 2007 00:02:56 GMT

RE: SILENCE IN THE DISCO

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DOCTOR·WH· THE WRITER'S TALE



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 1 DECEMBER 2007 14:35:44 GMT

RE: SILENCE IN THE DISCO

In the early hours of this morning, Steven Moffat delivered

4.10! At last! It's brilliant, of course. Such an imagination, it's staggering. I'm not sure I understand it yet, but then I read it at about 3am. We're trying to get Kate Winslet for River Song, who's sort of the Doctor's wife, and Michael Gambon or Ian McKellen for Dr Moon. Fat chance!

I've just returned from Shan Shen, the fabled Chino planet. I have voyaged to the stars! In an alley behind Cardiff's Royal Infirmary. It's an amazing set. Smoke, lanterns, chickens, peppers, alien fruit... and it's only for two short scenes! It's starting to piss down now, but that's probably made it more Blade Runner-y. It's unsettling, though, going on set, because I feel such a stranger. Almost

a fraud. All I do is type the words 'Shan Shen', that's easy, and then all those people have to slave away on a Saturday, in the rain, to create the bloody thing. I actually feel guilty.

Above: Russell T Davies, Debbie

Chazen and Kylie Minogue - who is not of this

Julie and I laugh about what the crew must think of
us

Earth - in the bar of Cardiff's St David's Hotel in July 2007. Below: A Cyberman.

when we turn up on set, because inevitably you're met with 'Nice of you to join us', like we've left our catamites

already. She is

She's probably forgotten me

and Leisure Palaces to walk amongst the workers. People

not of this mortal Earth.

talk as though you've never been on a set before, almost saying, "This is the camera. This is the director. You'll

Text message from:

Ben

have to be quiet because we're going for a take,'

forgetting

Sent: 03-Dec-2007 22:22

that we've spent 20 years on different sets in every sort of

Yes. She's Stardust.

circumstance. You see yourself becoming that oft-joked-about, never-on-set producer. Like all that experience

was

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

for nothing. Hey ho.

THURSDAY 6

DECEMBER 2007 14:05:57 GMT

CRUSADER 52?

Text message from: Russell

Sent: 03-Dec-2007 22:14

Time for an

update. Phil wasn't part of the discussions

We've just played the Christmas episode to

about Donna's

parallel worlds in both 4.10 and 4.11.

Kylie, in London. She clapped and laughed and

Coming to it clean -

this is why it's good to have

cried and even sang a bit. What a weird night!

someone coming to it

clean - he's thrown his hands

up in horror and

said that we can't run both episodes

Text message from: Ben

consecutively.

Yikes! He's right, of course. He wondered

Sent: 03-Dec-2007 22:19

whether we

should ask Steven to write out Donna's

Send her my love. Actually, she's probably

parallel life

completely, but it's way too integral. And

forgotten who I am.

I've known about it

all along, so it's my fault. As a result,

we're shifting the

transmission order. Steven's two-parter

Text message from: Russell

becomes

Episodes 8 and 9, Midnight becomes Episode 10,

Sent: 03-Dec-2007 22:21

and then

Episode 11 remains the same, so there's a one-

Oh, she's disappeared off into the night now.

between Donna's two parallel worlds.

episode buffer in

Tragically, that

means that Midnight is no longer our



fiftieth episode.

My fanboy heart is broken. It might as

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STEVEN MOFFAT'S THIGHS

CHAPTER ELEVEN:



thing. Nice. But random. In

the Doctor. That sort of

well be the Crusader 52 now. What a shame. (And we've need of an awful lot of thought - and I have to write this

lost your marvellous David Troughton/fiftieth episode in February, so there's not enough time to develop it. I'm

fact!) Hand on heart, though, I think the new order is stuck with random, mad thoughts, desperately trying to

good. All the experimental stuff gets shifted further back plug a gap, but none of them quite working. It feels lousy.

in the series. I worry that running Midnight and Turn Sometimes I think, if I just died, all of this would go

Left consecutively means two lower-budget episodes away. That begins to feel like a good option. It wouldn't

in a row - but actually that was the same as Love & be letting anyone down. I'd be blameless and free and

Monsters and Fear Her, and the ratings went up, week on martyred. Ridiculous, I know.

week, so I'm worrying for nothing. That doesn't stop me

worrying, though, but there we go.

BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

THURSDAY 6

DECEMBER 2007 15:18:15 GMT

Elsewhere, in Maybe land, it's a pit of despair! I even hesitated over that exclamation mark, because that's 52?

RE: CRUSADER

making it sound like fun. I know I had that moment of

joy the other day, but it hasn't lasted. There's a greater It's lucky that you're an atheist, then. Bugger all on the

fear, of course, and that's Christmas 2008. That's doing other side, and you know it. You'd hate that.

my head in, above and beyond 4.12/4.13.1 haven't Besides, if you died, I'd never find out what's in store

a clue -- and it has to be written in February! I keep for Donna Noble. Reason enough to keep going, Russell.

thinking of ways to escape. I could tell them that there

just won't be a Christmas 2008 episode. 'Tough!' What **Text message** from: Russell

would happen? The world wouldn't end. But Julie would **Sent: 07-Dec-2007 15:22**

die. I couldn't bear to let her down that much. Are you on set today? I hope the Crusader 52

I'm not sure about Cybermen in the snow, in Victorian times. Would it be a retread of The Unquiet Dead? I spent a day wondering if the court of Henry VIII would be better,	is fun.
from: Ben	Text message
but that's not Christmassy enough. You'd have a banquet,	Sent: 07-
Dec-2007 15:26	
but no turkey. It'd be flagstones, knights, swords and funny and it'll always be the Crusader	I am on set,
trousers, none of which feels Christmas Day enough. Plus, <i>helped name this bus! What am I</i>	<i>50 to me. I</i>
translating Victorian into Tudor is hardly a solution; it's with my David Troughton/50th	supposed to do
just a disguise. How about something completely new? fact now, eh? The horror.	episode
After the Torchwood press launch in London on Monday, I	
spent the night in a large, faceless Paddington hotel.	Text message
from: Ben	
I couldn't sleep, so I went for some ice at 2am. All	Sent: 07-
Dec-2007 16:16	
the big, wide corridors were empty. Not a noise. presses! I've just realised, Midnight IS	Hold the
The machine on Floor 2 wasn't working, so I went 50th episode of new Doctor Who... to	still the
up to Floor 3. Still empty. The lift shafts were Filming on Turn Left started one day	be shot!
sort of humming, almost roaring. It was didn't it? So this is still (sort of) the 50th	earlier,
eerie. And I imagined, what if I was a after all. My fanboy mind is delighted.	something
dad and I'd left my family in the room, and when I got back... they were	Text message
from: Russell	
gone? Just gone. That's the start of a	Sent: 07-
Dec-2007 16:18	
<i>Doctor Who story! The whole hotel</i> your fanboyiness! I love it. Yes,	Ha ha ha, oh,
is empty, at Christmas, like it's been <i>day earlier, so it definitely</i>	<i>Turn Left started a</i>
taken out of time or something,	came first.

That's cheered me up. I'll sleep

and creatures are beginning to easier in my
bed tonight.

stir, and the only other
person

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in existence is this man called



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yuli@sha

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CHAPTER TWELVE

HOLDING THE LINE

In which working on Doctor Who is likened to al-Qaeda, Russell loses his

trousers in Soho, and Catherine Tate sparks a major diplomatic incident

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

FRIDAY 7 DECEMBER 2007 21:09:20 GMT
03:21:07 GMT

MONDAY 10 DECEMBER 2007

RE: CRUSADER 52?
CRUSADER 52?

RE:

Huge movements on Series Five. Piers Wenger has said I spent today considering one tangible thing: whether to

yes to Julie's job - to the whole job, Head of Drama at destroy New York in 4.12. That would be fun, wouldn't

BBC Wales, everything. However, with the usual Doctor it? The idea came from the fact that all the Doctor's

Who madness, The Guardian has got hold of it, so a press companions are found in England. I've a chance to

release has had to go out, announcing Julie's departure... expand on that, create a bigger world. Maybe Martha is

in 18 months' time! This is the only job where that gets in New York? She'd have to be saved, maybe by trying

reported so far in advance! Even Tony Blair kept us some experimental UNIT teleport that zaps her out of

guessing for longer. the building before Dalek lasers hit. The only survivor!

319

It's our production manager Tracie Simpson's farewell It suits Martha, that lone warrior feel, and brings her

party on Monday. First Tracie, then it'll be Phil, and back to England with an easy zap. But destroying New

now Julie is off. It's the end, slowly. Piers and Steven had York has its problems: it leaves heavy repercussions for

a train journey back from Cardiff together on Tuesday, the rest of Doctor Who history, because there's no reset

so you could say that work on Series Five has already begun. That's weird. Actually, it doesn't feel weird -- I'm not sure I feel anything at all about it. But as a fanboy - how exciting! That's a brilliant team. the end of 4.13, with the Doctor flying

button. I worry about that. Series Five is bound to have episodes set on modern-day Earth -- and that might be hard to establish, because it'd be a very wounded world. It even deflates

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Cribbins v. the Daleks - the rematch! Illustration by Russell T Davies.

planet Earth back home, all happy and hooray...
 except o'clock. Why don't we just work in offices, Russell?for
 that smouldering crater with millions dead! These Wouldn't
 that be easier? Don't you think? Go on, tell mee-mails do influence things,
 definitely, because now why you don't work nine-to-five in
 an office. Why isn'tI'm thinking, no, destroying New York is a bad
 choice. that the life for you?Typing it out in this e-mail made
 me realise that, but it's

good to spend a day considering the option. This is the
 RUSSELL T DAVIES TO: BENJAMIN COOK

FROM:

MONDAY 10 DECEMBER 2007

04:05:01 GMTonly job in the world where you can do that. Unless you

work for al-Qaeda, I suppose. I might not destroy New **RE:**
CRUSADER 52?York at all, but the thought is a good indication that I
 need to work harder to establish a worldwide feel. It's
 funny you should ask, because I did work in offices,

I'm definitely doing Bernard Cribbins and the paint in
 TV, for years and years, but I never fitted those hours.gun, though. Did I
 tell you this? He phoned me up When I was storylining
 the soap Revelations, I was lockeda while back - I love getting phone calls

off Bernard in an office with a brilliant man called Paul Marquess,-- and said, 'Is it true we're meeting the Daleks in the who went on to create Footballers Wives. We had suchlast episodes?' 'Yes, Bernard.' 'I've fought them before, a laugh. One of the best times of my working life. Iyou know!' 'I know, Bernard, it was 41 years ago.' 'I've refused to start work at 9am. I physically couldn't. We'dalways had this great idea,' he said. 'You know those be in the office at 9am every day, but we'd just hoot andpaint gun things? You could take out a Dalek with a gossip. We fancied a man down the corridor, called Tonypaint gun, cos it's only got one eye. Bit of paint on the Gregory, and invented excuses to walk past his door 15eye, it'd be blinded!' I was hooting. I said, 'I'll see what times a day. We'd sit with Pritt Stick and Tipp-Ex andI can do.' It could be brilliant -- if only because Bernard the photocopier, and invent Revelations paperback covers.Cribbins requested it. I'd better not tell the rest of the We had a trainee called Jim who we'd torment all day,cast that I'm taking requests! because he was the token straight in a sea of gays. But

then, around about 4pm, we'd start work - and we'd beFROM: BENJAMIN COOK TO: RUSSELL T DAVIES there till gone midnight, because then we'd work hard andMONDAY 10 DECEMBER 2007 03:28:47 GMT

properly. I loved storylining. Those ideas were watertightRE: CRUSADER 52? and insane. Looking back, I probably drove Paul mad.

Every so often, he'd say, plaintively, 'Can we do someLook, 03:21 that last e-mail was sent! Do you never work now?' But I'd be busy cutting out cast photos andsleep? Once again, we're both still up at ridiculous giving them moving mouths like Captain Pugwash, so I1 Bernard Cribbins played police constable Tom Campbell in the 1966 could act out the shows in puppet form! I was making a movie Daleks - Invasion Earth 2150 AD, based on the 1964 Doctor nine-to-five office job fit me. But that was the mid '90s,

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HOLDING THE LINE

when I was already set on leaving to become a writer. I their adventures became more and more epic. I was

knew what I wanted. I was only storylining Revelations so obsessive about it. At one point, I started sort of seeing

that I'd get to write the best episodes. But before that... a very nice hairdresser called Mark, but I had a Fact

I read those interviews with people who say 'I knew Pack to complete and gave it more time than I did him.

that I wanted to become a writer when I was six years Eventually, he said, "This is never going to work. That

old' with such envy. I didn't know. For a long time. drawing's more important to you than I am.' He was

Partly because being a writer didn't even seem like right. Obsession sounds like a bad thing, but it was more

an option. It was like wishing to be a pop star or a like love. I loved those cartoons. I still do.

mountaineer or a pianist. In my head, I was writing all During all this, I had the day job on Why Don't You...?

the time, in the sense of making up stories, but I thought proper. That was the office job. Organising schedules,

that was just thinking. Like, that's how people think. material, rehearsals and stuff. Edits. Dubs. Lunch in the

I thought everyone did it. Daydreaming. Doodling. canteen. The nine-to-five job. But I glided through that.

Literally doodling - I'd draw all the time. All that energy The real stuff, the creativity, for me, was drawing Potato

went into cartooning. Just as a hobby, but a compulsive fighting Paperclips, at night, at home, in the cartoons

hobby. Everything I drew, I'd expand into stories. When - and then the same thing started to happen to my

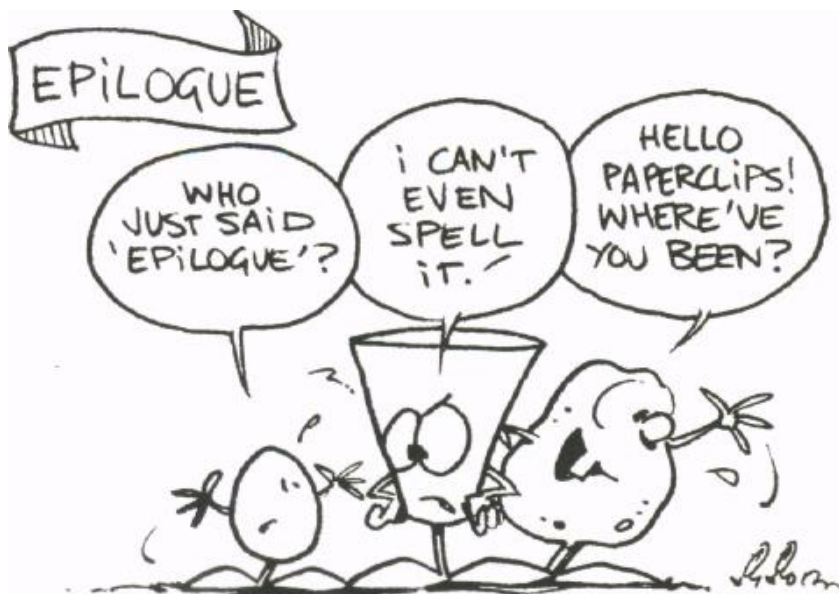
I was 15, 16, I'd imagine being a Marvel artist. (A careers *Why Don't You...? scripts. I started to dramatise them. I*

teacher said, 'You're colour blind. You'll never work in couldn't help it. Scenes would link together. Gags would

the graphics industry if you're colour blind', and crushed become running jokes. The kid presenters grew screen

that dream dead.) Even at Oxford University, I poured personalities - one daft, one cheeky, one mad - so that

all that energy into drawing. I had a cartoon strip in the	they could interact better.
They started to have adventures.	
student newspaper. I'd illustrate the Student Handbook.	One week, they went off
to explore Loch Ness, to find the	
Far more important to me than lectures. After Oxford,	Loch Ness Monster. That
episode was the first time that	
I went to Cardiff to do a postgraduate course in Theatre	I realised what I'd done. I
remember, clearly, going home	
Studies, because I couldn't think what else to do with my	and thinking, take out the
recipes and I've just written a	
life, but even then I was drawing all the time. I covered	drama! I only realised it
after I'd written it. Not everyone	
my bedroom wall with my own artwork. I became a	liked it, of course. The
Head of Children's Television,	
poster designer for Cardiff's Sherman Theatre. Drew	Anna Home, did
comment, 'It's not supposed to be a	
some of my best stuff ever. One of my first TV jobs was	drama. You're failing the
magazine content.' That was	
illustrating a. Jackanory-type show for BBC Wales.	true. I guess that was an
official slap-down. But I ignored	
When I landed my first producing job, on Why Don't	it. Like you do. You're
cheeky when you're young.	
<i>You...?, a magazine show with a gang of kids showing</i>	
you things to do in the school holidays, my real passion	
was the Fact Pack, a free photocopy that we'd send out	
to viewers, packed with games, recipes, puzzles and	
stuff. I started to expand the illustrations into cartoon	
adventures. I was meant to be illustrating	
recipes,	



which was boring, so I thought it'd be fun if I brought a Potato to life. Then he needed someone to talk to, so I added an Egg and a Plastic Cup. They started to grow personalities, way beyond the gags. Potato was bullish and verbose, Egg was simple and sweet, Plastic Cup was sarky, sly and undoubtedly gay. Their simple lives started to develop into stories. I drew one where the Stationery Cupboard went to war with the Kitchen, which is still

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one of the best things I've ever done. Eventually, whole
Television Set And Go Out And Do

Why Don't You Just Switch Off Your

pages of the Fact Packs were given over to them, and
read Russell's lovely Fact Pack!

Something Less Boring Instead? Like

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THE WRITER'S TALE

In my final year on *Why Don't You...?*, for my very last episode, I really went for it: recipes and puzzles and makes were chucked out of the window, and the

Why Don't You...? gang found themselves trapped in

their cellar with an insane supercomputer, which they defeated with an electric, lemon-powered skateboard.



We tripled the ratings! Turning it into a drama sent that

show from 0.9 million to 2.9. We were carried around Television Centre in a ticker-tape parade (not really, but almost). After I left, the show went back to its magazine format... and ratings fell to 0.9 million again. Hah!

Seriously, that was me realising how powerful drama can be, how it can draw you in and build an audience. But I only did it because I like stories. Storytelling just bleeds out. Of course, much of it was disguised as drawing. I can still see cartooning in my work (cue internet insults), in the speed and the fast cuts, the visual gags, the pacing of the dialogue, but now my hobby is my life. That's why I never think of it as work, really, no matter how much hard graft I actually do. Even if no one ever saw this stuff, I'd be doing it anyway.

Nowadays, by the way, I run screaming from the notion of nine-to-five office life. Four years on Doctor

Who, and I've never had an office. Never even had a desk.

It'd be handy sometimes, to have somewhere to escape
to

Departing Production Manager Tracie Simpson, with David Tennant

or sit and think on my own when trapped in BBC Wales,
but it wouldn't work. I'd end up drawing on the
walls. we really got her! Wonderful party. You can just
tell

that it's going to
escalate all night. They're going to be

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
come home, genuinely sad. Deeply

MONDAY 10 DECEMBER 2007 10:07:36 GMT
starting to sink in: this is the beginning

RE: CRUSADER 52?
Phil gave a beautiful speech. He described

of the end.

our very first block

of filming, back in 2004, when,

»I never think of it as work, really, no matter how after one week,
we were three weeks behind. Oh, those

much hard graft I actually do. Even if no one ever
saw dark, dark days. With all our massive experience, we

this stuff, I'd be doing it anyway.« still had no idea
how to make a show like Doctor Who.

I believe that. I'm going to quote it back at you
next No one did. Tonight, Phil said, 'We had the BBC's new
time it all gets too much. I'm going to make you write
it flagship in tatters, just one week in.' They were filming
out and stick it above your computer! on
the Tyler's estate, and Phil just couldn't take it any

more. He burst into
tears. He phoned Julie. Julie calmed

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK him down, and
then she said those fateful words: 'I'm

MONDAY 10 DECEMBER 2007 23:39:02 GMT sending you
someone.' That someone was Tracie. From

RE: CRUSADER 52? the next day
onwards, the whole show ran better. We got

it made thanks to
Tracie. And in the history of Doctor

I've just got back from Tracie Simpson's surprise
farewell *Who, she's going to look like a footnoted crewmember.*

party. It was a genuine surprise, I think. She
looked Amazing woman. Every single person in that
room

shell-shocked, instead of acting all fake-surprised. I
think tonight loves her.

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TWELVE: HOLDING THE LINE

Anyway, gobsmacking 4.11 rushes today.
No RUSSELL

Episodes

12 and 13, fine, I'll

kidding, one of the finest pieces of acting I have
ever have that done. Maybe not all

seen -- when Catherine realises that she's going to
die. by the 7th, but certainly 12,

She's crying with horror. Absolutely perfect. I
texted and enough of 13 to be going

on
with, and a good synopsis

her to say thanks. She's a very private person, I'm
never of the ending for you to work

a hundred per cent sure what she thinks about
things, from.

but she texted back: 'I'm so lucky to be doing all this.

JULIE

It's wonderful to be part of it.' That made me
happy. But then you'll have to work

Very happy. For many hours. But then I had a
terrible on that, rewriting it and

conversation with
Julie... getting the FX to budget.

That's
another two weeks at

I'd e-mailed her asking about delivery dates. She e-
least. That leaves you three

mailed back saying that 4.12/4.13 is due by 7
January, weeks for Christmas 2008. Can

and 2008 Christmas Special (officially designated
4.14) you do it?

is due by - gulp - 18 February. Ten minutes later,
she RUSSELL

phones

up:

Urn...

JULIE

JULIE

I have

a plan of attack.

I know why you're asking.

First

option is the worst

This is impossible, isn't it?

case

scenario: we just don't

do a

Special for Christmas

RUSSELL

2008.

Well, I'll try.

RUSSELL

JULIE

No, but this is really

impossible, isn't it?

Long,

long pause. Telephone wires

humming.

Then JULIE says, quietly:

RUSSELL

Well...

it's

bad.

JULIE

That

'oh' is the happiest

JULIE

I've

heard you sound in four

Do you think you can do it?

or

five years.

RUSSELL

'A better world takes its place...' Donna's hope is misplaced in 4.11 Turn Left.

said 'oh'!

that was a very big 'oh'.

meant 'oh', that's all,
'oh'.

'oh' was like, oh the

It was joyous.

I just

JULIA

No,

RUSSELL

I

just

JULIA

That

relief.



RUSSELL

what would the channel

But

say?

JULI

They'd

be devastated.

RUSSI

323

Then

we can't do it.

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THE WRITER'S TALE

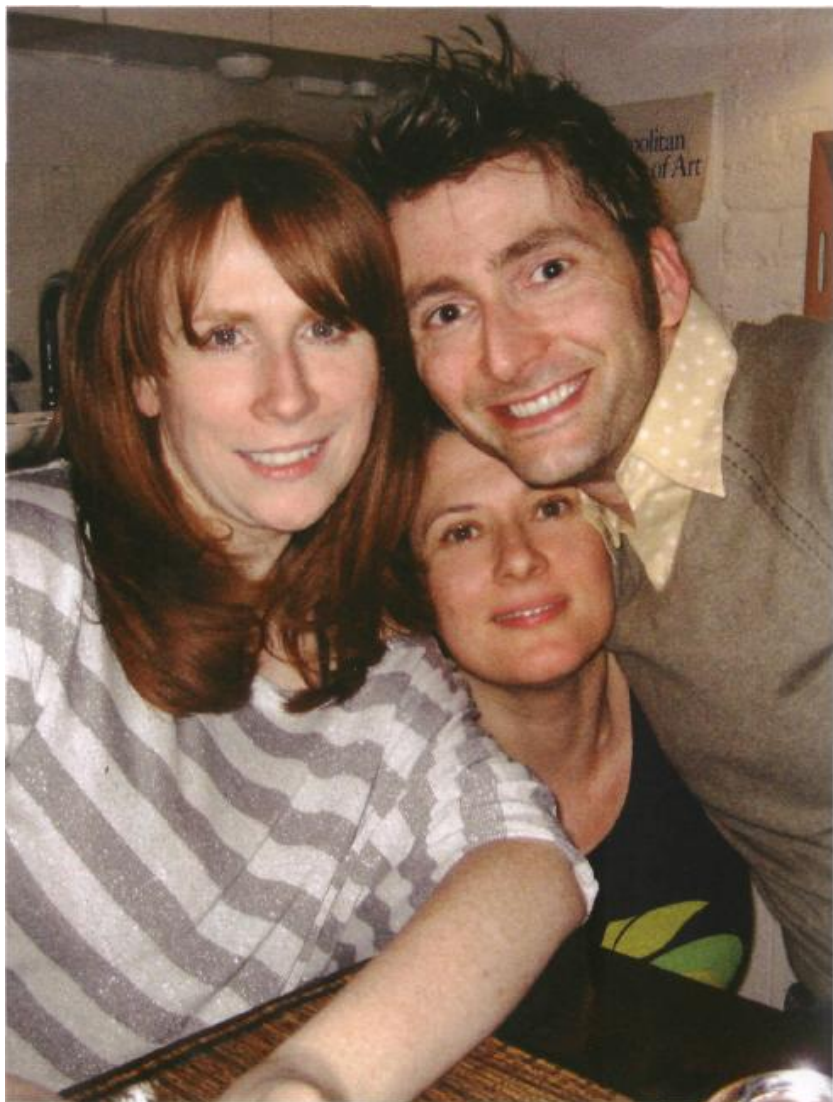
JULIE

We have to, if you can't
write it.

RUSSELL

But in times like this, when
we're scared of the schedule
and feel like running away
or stopping, you always say,
hold the line. We hold the
line. You always say that.

JULIE



Right. Then that's what
we'll do.

RUSSELL

We hold the line?

JULIE

We hold the line.

Source: U.S. Census Bureau, *Current Population Reports*, 1990.

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THE UNIVERSITY OF ALABAMA

Catherine Tate, Julie Gardner and David

Tennant gather in composer

Murray Gold's London flat for the transmission of 4.1 Partners in Crime.

FROM: RUSSELL T DAVIES TO: BENJAMIN

COOK

TUESDAY 11 DECEMBER 2007 02:20:47 GMT

Who, more than ever, so that we're not slipping back to

4.12

Doctor Who to fall out of the schedules. So. We hold the

1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 11 DECEMBER 2007 00:04:56 GMT

RE: CRUSADER 52?

»filming Series

One, back in 2004, how, after one

week, is it possible to be three

weeks behind schedule?»

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HOLDING THE LINE

and FX and closing off Whitehall.
pages THE DOCTOR

That number of

Exactly. If she
could cross

-- or more - is quite normal for most dramas, but we from her
parallel world, to

discovered that Doctor Who is more like four to five pages your parallel
world, then

a day. That's why, after that first week, we had a backlog that means the
walls of the

universe are
breaking down.

of three weeks' material still to shoot. (I can't believe If Rose is trying to
come

that it was actually three - I think that's become a good back... then
everything's

legend - but the point still stands.) It was terrifying. And ending.

guess what Julie said? 'Hold the line!' I was offering
to DONNA

rewrite, to cut, to scale down, to seriously change the And what does
Bad Wolf mean?2

vision of what the show should be, to make it achievable,

THE
DOCTOR

but no - 'Hold the line!' And we did, and we learnt, and Well, basically,
it's an

we got more realistic, and faster, and better. inverted
retroactive self-

Anyway, 4.12 has begun. As an opening seven pages, inculcated
autosuggestive

paradoxical
mnemonic.

it could hardly be more exciting...

DONNA

1. EXT. SUBURBAN STREET - DAY In English,
Spaceman!

An ordinary day. Perfectly normal
DOCTOR

street. Nice and quiet.
trouble!

A MILK FLOAT buzzes its way along,
runs back into

stops. The MILKMAN gets out, takes
follows -

bottles to a house, as, a distance

awa ..

y.

FX: the grind of engines, and the
strolling back to

TARDIS appears.
a noise.

Glass.

THE DOCTOR comes racing out! Stops
dead. DONNA steps out, both looking
their crates

round, both wired.

little. Ting-

THE DOCTOR

It's fine, it's fine,

puzzled...

everything's fine. Nothing's

wrong. All fine!

Shaking.

(yells across)

'Scuse me! What day is it?
round. Tiny,

SHAKE.

THE

Bad Wolf means

And frustrated, he

the Tardis, Donna

Door slams shut.

The milkman is

his float. But he hears

A rattling. Ting-ting-ting,

He looks...

The empty bottles in

are shivering, just a

ting-ting...

He walks closer,

They rattle, harder.

The milkman looks

fractional CAMERA

MILKMAN

Saturday.
slates slide

He sees a couple of
off a roof...

THE DOCTOR

Saturday. Good. I like
Milkman, as he
Saturdays.

HIGH SHOT on the
looks up. At the sky.

DONNA

...so I just met Rose Tyler?

In horror.

TO:

THE DOCTOR

Yep.

2. INT. TARDIS - DAY

DONNA

console, frantic.

THE DOCTOR at the

325

But she's locked away in a
to warn the Doctor: 'She said...

2 At the end of 4.11, Rose tells Donna

parallel world, yeah?
Doctor: 'What two words? What

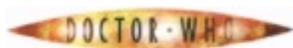
two words,' remembers Donna. The

'Bad wolf.'

were they? What did she say?' Donna:

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THE WRITER'S TALE

DONNA calmer.

place. We've stayed still.

But the Earth has gone. The

THE DOCTOR

entire planet! It's gone!

Readings normal. No

disturbance in the vortex.

FX: the Doctor & Donna in the

Spatial exorhythms all

Tardis doorway, the whole box

constant...

visible, hanging in space and dust
and rocks.

DONNA

Thing is though, Doctor. No
matter what's happening, and

CUT TO BLACK.

I'm sure it's bad, I get

Bring up CAPTION:

that, but... Rose is coming

back. Isn't that good?

Far across the universe...

MIX TO:

And for the first time, he allows

himself the biggest smile.

3. INT. UNIT HQ, NEW YORK CITY -

THE DOCTOR

NIGHT

Yeah.

Darkness. PRAC SPARKS fizzing. Image
resolving, into a CU of MARTHA

WHUMPH! CAMERA SHAKE, just one, big

JONES, lying on the ground, as she

jolt. Then nothing.

lifts her head. Stunned, dazed,
shakes it off. Over this, CAPTION:

DONNA

What the hell was that...?!

NEW YORK.

THE DOCTOR

She lifts herself up. It's an office

Wasn't us - came from outside -

block, smart, swanky, all desks

& smoked glass, though now in
- and he's running down the ramp, disarray, everything having been
opens the door - jolted about, though now still.

Other WORKERS & UNIT SOLDIERS

FX: the door opens onto black, empty picking themselves up from the floor.
space. Just dusty swirls of gas and
a few lonely rocks tumbling past.

MARTHA

What was that? Some sort of

THE DOCTOR (CONT'D)

earthquake, or...? Jalandra,

...what?! But... what???

you all right? Wikowsky?

Anyone hurt?

Donna joining him.

Mutters of 'No,' 'I'm okay,' etc.

DONNA

Everyone slowly standing.

We're in space. How did that

happen, what did you do?

MARTHA (CONT'D)

We've lost power. Someone

The Doctor runs back to the console

get the lights back on.

- slamming switches - impossible!

DaCosta! See to it! Right

- running from lever to lever -

now! Suzanne, you okay?

THE DOCTOR

SUZANNE is by the window. Looks at

But... we haven't moved, we're

Martha. Terrified.

fixed - can't be! The Tardis

is exactly where it was, we

SUZANNE

haven't budged an inch -

Martha. Look at the sky.

but - !

MARTHA

Why, what is it?

He runs all the way back to Donna.

Stunned.

SUZANNE

Just look at the sky.

DOCTOR (CONT'D)

THE

The Tardis is in the same

CUT TO:

yuli@sha

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HOLDING THE LINE

4. INT. THE TORCHWOOD HUB - NIGHT

mental!

CAPTAIN JACK HARKNESS, picking
himself up off the floor. Shakes it
off, stunned for a second, and over

Slight loss

that, CAPTION:

there

CARDIFF.

CAPTAIN JACK

must've felt

Woah! What happened, was it

South

the Rift? Gwen, you okay?

Ianto?

Looking round; place in disarray,

outside -

wires and rubble everywhere, GWEN

COOPER, IANTO JONES getting to

door

their feet.

computer.

South

CHAPTER TWELVE:

GWEN

Whole place just went

IANTO

No broken bones.

of dignity. No change

then.

GWEN

The whole city

that - the whole of

Wales!

CAPTAIN JACK

I'm gonna take a look

He runs out, the circular

chunk-chunk-chunking open...

Ianto has reached his

Grim.

IANTO

Little bit bigger than

Wales.

CUT

TO:

NIGHT

CAPTION:

out,

ready for

earthquake,

this

C'mon!

5. EXT. NOBLES' HOUSE -

Over the front door,

LONDON, CHISWICK.

Then it opens, WILF comes

SYLVIA behind him, Wilf

action with a cricket bat.

WILF

That wasn't an

that was aliens! I'll bet my

pension! What d'you want

time, where are you?!

You green swine!

SYLVIA

Dad...



WILF

You stay inside, Sylvia.

They

always want the women!

SYLVIA

No, Dad, just look. Oh my

God. Look at the sky.

HIGH SHOT, both looking

horror...

up, in

327

'Some sort of earthquake?' UNIT medic Martha Jones (Freema

Agyeman) feels the Earth move in New York City.

CUT

TO:

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THE WRITER'S TALE

6. INT. SARAH JANE SMITH'S ATTIC

SARAH JANE

- NIGHT

...that's impossible...

CU SARAH JANE SMITH, on the floor,
dazed. Bring up CAPTION:

CUT TO:

LONDON, BALING.

8. EXT. ROALD DAHL PLASS - NIGHT

She stands. The attic in disarray.
Her son, LUKE, also standing,
recovering. She runs to him, big
hug.

HIGH SHOT. CAPTAIN JACK looking up.

Horror.

CAPTAIN JACK

...that's just impossible...

SARAH JANE

CUT TO:

Luke, are you all right...?

9. INT. UNIT HQ, NEW YORK CITY -

LUKE

NIG [T

Felt like some sort of
cross-dimensional spatial
transference.

CU MARTHA, in the window. Looking
up. In horror.

SARAH JANE

MARTHA

But it's night! It wasn't
night, it was eight o'clock
in the morning... Mr Smith! I
need you!

...it can't be...

CUT TO:

PRAC FX: STEAM! Walls open,
fold back, and MR SMITH, the
supercomputer, glides out, ta-
daaaa!

10. EXT. SUBURBAN STREET - NIGHT

SARAH JANE (CONT'D)

Ohh, I wish you'd stop giving

The MILKMAN now picking himself up
off the floor. Broken milk bottles &
crates all around. But as he shakes
his head, dazed, he looks round,
feeling...

that fanfare - tell me, what happened?

MR SMITH V/O

I think you should look outside, Sarah Jane.

SARAH JANE

Just tell me!

MR SMITH V/O

You will find the visual evidence more conclusive than my current theoretical datastreams.

Cross, huffing, Sarah Jane storms out, Luke following -

7. EXT. SARAH JANE SMITH'S HOUSE

- NIGHT

SARAH JANE & LUKE run out. Stop dead.

PRAC WIND blasts across him. He shields himself, stares...

FX: HARD CRACK OF WHITE LIGHT, and -

ROSE TYLER appears! Armed with a great big sci-fi gun!

She looks up at the sky.

ROSE

Right. Now we're in trouble.

FX: CAMERA BEHIND ROSE, PANNING UP to see the WHOLE NIGHT SKY. Space, all blue-and-gold clouds and swirls of gas. With DOZENS OF PLANETS suspended there, filling the entire vista, all shapes and sizes, all colours, some ringed, some rocky, some gently moving. A new galaxy.

CUT TO:

HIGH SHOT on Rose, looking up; she clicks her gun, ka-chik!

ROSE (CONT'D)

And it's only just beginning.

328

HIGH SHOT, BOTH looking up. In horror.

CUT TO TITLES

yuli@sha

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TWELVE: HOLDING THE LINE



In Ealing, London, Sarah Jane Smith (Elisabeth Sladen) and her son Luke (Thomas Knight) watch the skies.

I'm stopping now, not because I'm tired but because
voted seventh in Wales' Most Eligible Bachelors was

I'm terrified. It's taken seven pages to get this far into
nothing to do with it - and we had a chat. Me and has

the plot, which means that this episode might be
5,000 Gary, not me and Mr Eligible. Then Gary plodded on

pages long! I'm going to have to get it moving.
way, to the dentist, and that's when the 71-year- his

old

approached me. She said, I'm going to Malta in

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

January, and

I think the perfect travelling companion

TUESDAY 11 DECEMBER 2007 15:53:26 GMT

would be an

older gay man.' Older?! Let alone the gay

RE: 4.12

just sitting there having a coffee. I wasn't

bit! I was

exactly

wearing a dress.

The Hub! Sarah Jane's attic! Chiswick! Only another

4,993 pages to go, Russell. Hurry up!

BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

TUESDAY 11

DECEMBER 2007 18:22:33 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

RE: 4.12

TUESDAY 11 DECEMBER 2007 17:55:06 GMT

RE: 4.12

Gary Russell

got you a holiday to Malta? In January?

Maybe he

should go with her. Now, there's a drama. I'd

I haven't even opened 4.12 today. I'm flinching slightly. have
said yes like a shot. You've missed out, Russell.

It's like I wrote that in a blur. I can feel the million Now
that you're into 4.12/4.13, with its not

problems ahead. No, the
zillion. inconsiderable cast list, I'm interested
in how your

But I was asked on holiday today. By a 71-year-
old approaches to writing, say, Rose, Martha and Donna
woman in Cardiff Bay! I bumped into Gary
Russell differ? Is it what different characters say or how
they say

329

while I was having my daily coffee in the Bay -- at it that
defines them, makes them 'come alive', makes

Coffee Mania, and the fact that the man serving
there them distinguishable?

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 11 DECEMBER 2007 18:51:14 GMT

RE: 4.12



11. INT. TARDIS - DAY

DOCTOR

I follow

THE DOCTOR frantic, running
can find them...

round the console, DONNA just as

desperate, following -

stupid! Move

'That's fearsome technology.' The Doctor

tries to find the missing Earth.

you

another,

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
massive scale.

WEDNESDAY 12 DECEMBER 2007 03:14:05 SMT
Someone has

RE: 4.12

What about my mum? And

like a teleport beams

from one place to

yeah? But on a

It's been taken!

stolen planet Earth!

DONNA

Grandad?

THE

Give me a chance! If

the path, we

DONNA

Doctor, I'm not

DONNA

a planet, and all the

air

- but what d'you mean, gone?
away! They're

gets ripped

It's not been destroyed, has
it?

dead, aren't they?

THE

DOCTOR

THE DOCTOR
can move whole

Maybe not. You

No, it was more like a shift,
them intact,

planets and keep

330

I've seen it before -

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CHAPTER TWELVE: HOLDING THE LINE

DONNA

What about the sun?! They've
lost the sun! Even if they're
breathing, they're gonna
freeze!

THE DOCTOR

I don't know, Donna, I just
don't know, I'm sorry, I
don' t know...

Quieter, Donna on the edge of
tears.

DONNA

That's my family. My whole
world.

THE DOCTOR

More than that! Move one
planet, all the others shift.
The whole solar system is
gonna fall apart.

DONNA

I don't care about Jupiter!

THE DOCTOR

Yeah, but right now, there's
a gravity echo, keeping the
orbits intact. We've got
about seven hours till the
whole thing collapses. Seven

12. FX SHOT - PLANETARY ARRAY

FX: WIDE SHOT, dozens of PLANETS
grouped in a vast sphere.

FX: CLOSER, one huge GREEN PLANET
slowly shifting its orbit, to
reveal THE EARTH behind it.

FX: CLOSER, SLOW ZOOM IN. Over
this, BRING IN RADIO VOICES, mixing
them over each other, rising and
falling...

CHINESE VOICE V/O

< Citizens are being ordered
to stay indoors, food and
water will be rationed by the
Central Government... >

FRENCH VOICE V/O

< This is the end of days, the
Apocalypse has come, and the
Human Race shall fall, we
are but motes of dust in the
eyes of God... >

RUSSIAN VOICE V/O

< Is there anyone out there?
This broadcast is on behalf
of Planet Earth. If you can
hear this, please respond.
Repeat, is there... >

hours to find the Earth!

MIX TO:

DONNA

Then where is it? Come on!

13. INT. NEWSREADER STUDIO - NIGHT

It's not exactly small!

TRINITY WELLS REPORTS! Trinity to

THE DOCTOR

CAMERA, with graphics straplines:

There's no readings. Nothing.

Worldwide emergency. Planets appear

Not a trace. Not even a

in skies...

whisper. Whoever moved the

planet... ohh, that's fearsome

technology.

DONNA

So what do we do?

THE DOCTOR



We've got to get help.

DONNA

Where from?

THE DOCTOR

Donna. I'm taking you to the

Shadow Proclamation. Hold
tight!

331

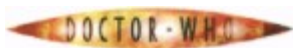
Slams lever, the Tardis lurches -

CUT TO: Trinity Wells (Lachele Carl) Reports!

yuli@sha

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THE WRITER'S TALE

TRINITY WELLS

The United Nation has issued
an edict, asking the citizens
of the world not to panic. So
far, there's no explanation
for the 17 planets which have
appeared in the sky...

MIX TO:

14. INT. TV DEBATE STUDIO - NIGHT

Newsnight-type show, an ELDERLY
PROFESSOR arguing:

PROFESSOR

- quite clearly, the planets
didn't come to us, we came
to them! Just look at the
stars! We're in a completely
different region of space, an
unknown region -

MIX TO:

15. INT. THE NEW PAUL O'GRADY SHOW
- NIGHT

PAUL O'GRADY at his desk, in fine
form. Audience hooting.

PAUL O'GRADY

GWEN

Coming -

(on her mobile)

Rhys, I've got no idea, just
stay indoors.³ Oh, and phone
my mother, tell her, I dunno,
tell her to take her pills
and go to sleep.

(stops, quiet, upset)

I'll come home. Soon as I

can. I promise. Love you.

Big idiot.

Hangs up, all professional again,
runs to join -

Jack & Ianto, information scrolling
across screen -

CAPTAIN JACK

Someone's established an
artificial atmospheric shell.
Keeping the air, and holding
in the heat.

IANTO

Whoever's done this... wants
the Human Race alive. Given
the circumstances, that's a
plus .

Ianto taps button, calls up

I look up, there's all these
moons and things! Have you
seen 'em? I thought, what
was I drinking last night?
Furniture polish?

GRAPHICS MAP OF PLANETARY ARRAY.

IANTO (CONT'D)

D'you recognise any of those
planets?

MIX TO:

CAPTAIN JACK

Not so far.

16. INT. THE TORCHWOOD HUB - NIGHT

(stabs buttons)

Running a news check...

IANTO at his computer, watching
Paul O'Grady, laughing.

IANTO

There's only one headline at
the moment.

CAPTAIN JACK is at a second
workstation, calls across:

CAPTAIN JACK

CAPTAIN JACK
lanto. Time and a place.

Searching for sightings of
a blue box. Anywhere! That
Doctor of mine, he travels
in a blue box. And right now,
we need him.

IANTO

He is funny, though. Sorry.

And he crosses to Jack -

GWEN

What's that?

CAPTAIN JACK

Gwen! Come and see!

CAPTAIN JACK

What's what?

GWEN just heading across the upper

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gantry, from the hothouse -

*3 Rhys Williams (played by Kai Owen) is Gwen's boyfriend, later
husband, in Torchwood.*

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software from: [http://www.pdf-epub-converter.com/
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TWELVE: HOLDING THE LINE



The stars of Doctor Who spin-off The Sarah Jane Adventures. L-R: Maria Jackson (Yasmin Paige), Luke Smith (Thomas Knight), Sarah Jane Smith

(Elisabeth Sladen) and Clyde Langer (Daniel Anthony).

GRAPHICS MAP: one of the
PLANETS SARAH JANE
shifting, revealing, behind it, Less of
the metaphors, Mr
right at the CENTRE OF THE ARRAY...
a Smith. Can we see it, can we
SMALL RED BLIP. get
closer?
All three faces clustered
together, MR SMITH V/O
close,
scared: Reconfiguring scanners...
GIVEN Luke
coming off the phone, joining
Sarah Jane.
That's not a planet...

LUKE

CUT

TO: They're fine, Maria and

her dad,

they're still in

17. INT. SARAH JANE SMITH'S

ATTIC Cornwall.4 I told them to

- NIGHT stay indoors.

SARAH JANE in front of MR SMITH, SARAH JANE

the same GRAPHICS MAP showing the And Clyde?5

ominous RED BLIP. LDKE b/g on mobile.

LUKE

He's

with his mum -

MR SMITH V/O

The reading seems to be MR SMITH V/O

artificial in construction. Sarah Jane. It seems the

object is baffling all scans.

SARAH

JANE Nonetheless, I have detected

What, like a space station? movement. Observe.

(played by Yasmin Paige) and her father, Alan (Joseph 4 Maria Jackson

MR SMITH V/O Millson), are Sarah Jane's neighbours in The Sarah Jane Adventures

Sitting at the heart of the Series One and, initially, Two.

333

web. 5 Clyde Langer (played by Daniel Anthony) is a friend of Sarah Jane's

Jane Adventures. and Luke's in The Sarah

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THE WRITER'S TALE

ON SCREEN: GRAPHICS, as DOTS fly
out GENERAL SLADE

of the RED BLIP. Lots and lots of Tracking two
hundred objects.

them, in formation. Earthbound
trajectory!

Geneva is calling a
Code

On Sarah Jane & Luke; he's Red, everyone
to positions!

delighted, she's scared. Immediately! Dr
Jones, if

you're not too
busy.

LUKE

Spaceships! MARTHA is a good
distance away, on

her mobile.

SARAH JANE

And they're heading
for MARTHA

Earth. Trying to phone
the Doctor,

sir.

CUT TO:

GENERAL
SLADE

18. INT. UNIT HQ, NEW YORK CITY - Good
move, soldier! Any luck?

NIGHT

MARTHA
The place has been repaired a bit, I'm not a
soldier, I'm a

lights back on, STAFF & SOLDIERS medic. But
there's no signal,

hurrying about. Though it's an I can't get

through. This office, one section has UNIT-HQ- number can
call right across
TYPE CONTROLS, as in 4.4, manned the
universe, it never breaks
desks (inc. SUZANNE) laid out with down. They
must be blocking
SCANNER SCREENS, COMPUTERS, etc. it.
Whoever 'they' are.

GENERAL
SLADE
UNIT General Sanchez (nee Slade), played by Michael Brandon.
We're about to find out.
They're coming
into orbit.
GRAPHICS: two
hundred DOTS all
around the Earth.

UNIT-HQ- number can
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universe, it never breaks
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CHAPTER

TWELV E: HO LDIN G THE LIN E

Cornwall. Visible Ben is full of good
I was invisible and in Cornwall with
know what I'd be doing...

Invisible Ben in
ideas. Mind you, if
Maria's dad, I
The options...

hmm, I haven't woken up with much
night's sleep, and woke up in a
attack at about 5am, with vivid, weird
and Martha and stuff. That, for the
happened before. Maybe 'options' is
It's more that I'm struggling with two
directions. I want two things to happen: I
companions to link up, via their computers
combine their technology to send a
the Doctor where they are; at the same
these companions to hit the streets in the
Dalek invasion, like freedom fighters in
both of these things to happen. I know
both sequences, and now I'm trying to
the best of both worlds. Also, I'm

UNIT operatives Suzanne (Andrea Harris) and Martha (Freema Agyeman).

right moments for the Doctor and
advance. The correct order. With a

I'm still fighting to keep the cost down. I wrote the
always believe there's a correct order,

clarity. I had a bad
sort of panic
images of Daleks
record, has never
the wrong word.
contradictory
want all the
and phones, to
signal that'll tell
time, I want all
middle of the
the night. I want
all the scenes of
mesh them, to get
trying to find the
Donna's story to
hundred choices. I

last few scenes with loads of FX - Dalek space station,
a sequence that
makes everything sing. I've just got to
Dalek saucers, hurtling towards Earth -- but I need the
find it.
money later on. It was spectacular, but expensive, so I
deleted all the FX and made the whole thing work with

BENJAMIN COOK

cheap radar graphics. I think it's better, actually.
Captain

WEDNESDAY 12 DECEMBER 2007 15:49:36 GMT

Jack, Sarah Jane and Martha can't see what's happening,
RE: 4.12
not until the ships really arrive, which makes them more
helpless. Good rewrite. Even if we could afford the FX, I
Rather than do
some real work, I've changed ELDERLY
think I'd keep it like that now.

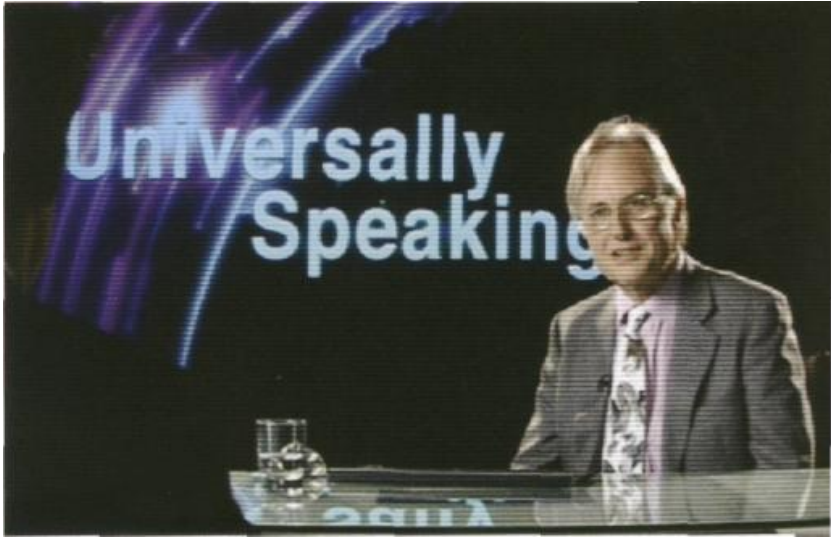
PROFESSOR to
RICHARD DAWKINS. Nice one.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 12 DECEMBER 2007 03:36:30 GMT

RE: 4.12

The Shadow Proclamation! Ooh, this is good! (Invisible
Ben is on holiday in Cornwall. With Maria and her
dad.) Hey, the professor on the Newsnight-type show in
Scene 14 should so be Richard Dawkins. I bet he'd do
it.



You say that you're considering three or four interesting options now. What are they?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 12 DECEMBER 2007 14:27:34 GMT

RE: 4.12

Richard Dawkins! Brilliant! I'm going to try that.
Leave

Professor Richard Dawkins makes a cameo in 4.12. Thanks to Ben!

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MOFFAT'S NUMBER FIVE

December 2007, and work on Series Five is well under way...

FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES

came early? Are you free?
Or how about the day after? MONDAY 10 DECEMBER 2007 15:20:22 GMT
Stories are beginning to
prey on my mind, too. I'll park THE FUTURE
the Doctor wherever you
need him. You decide! If you
decide on more of an
overlap, then the Specials can Russell! When you've some time, can we
have a chat?
contain Series Five elements
that'd be absolutely yours. I've a few practical points that I'd like to talk
over with
I know, I'm so noble! But
it's all for the good of theyou. And since I'm starting to think about this for
real
show. That's all that
matters. If I'm taking time to think (blimey!), I'm realising that I probably
shouldn't hide
of the three Specials, and
you've started formulating amyself away from spoilers like the whimpering
fanboy
whole series -- oh, go on,
you've started already, haven't that I am. Is it okay if I read your finale
scripts when
you? - then we'll just swap
roles, so you go first, you tell they're done, just in case there are any
crossovers with
me what you're planning
(not in too much detail, thank all the nonsense currently in my head? If I
wait to see
you - think of my fanboy
heart), and I'll make sure the episodes, I'll be deep in new stuff, courses will
be
that the Specials lead
seamlessly into Series Five. That set, and it wouldn't be the first time that

we've both

should work.blundered into
the same idea.

One other thing, which I've been meaning to say.
You're always so kind and positive, you'd never let it
show, but I realise it can't be easy to hand over a show
like this one - so please understand, I appreciate that
and I'm hugely grateful for the chance that I'm getting.
I'll try not to be some irritating little Scottish bastard
measuring up your house for curtains. And boy do I
need some more macho metaphors.

FROM: RUSSELL T DAVIES TO: STEVEN MOFFAT
MONDAY 10 DECEMBER 2007 20:35:22 GMT

RE: THE FUTURE

D'you know what? It is easy to hand over this show, now
that I know it's to you. No kidding. No niceties. If it
were going to some Holby committee, or some idiot, or
some stranger, I'd be terrified, in a good old-fashioned



fanboy way. But it's you. It's simply you. I think that's glorious. And I've genuinely had enough, while still loving it with all my heart. That feels good, getting out while still loving it. (Imagine going off Doctor Who\\\\) So I'm really, really happy. You're not just measuring for curtains, you nonce. You're knocking down that wall, building an extension -- hell, abandoning the whole thing, declaring it unsafe, and building a brand new house in its place. Like there's any stopping you!

When are we having this famous chat, then? I'm New showrunner
Steven Moffat on the TARDIS set - pondering their London for the launch on 18
December. What if I future? Inset: Moffat and outgoing producer Phil
Collinson.

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HOLDING THE LINE

CHAPTER TWELVE:



BENJAMIN COOK

02:21:32 GMT

FROM: RUSSELL T DAVIES TO:

THURSDAY 13 DECEMBER 2007

RE: 4.12

Here's some more. Scary

page numbers. I thought I'd

these events have taken me
thought about this for so
to it, so it seemed smaller,
I'm thinking ahead now and
future story as I go. New York
in the arse, because it traps
escape - 'Project Indigo' - is many
to be sacrificed.

NIGHT

Mary's.
screams,
striding

FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES

TUESDAY 11 DECEMBER 2007 11:47:26 GMT
standing in the

RE: THE FUTURE

MAN

darlin'!

I'm so glad that you still love it. I've asked you
stinkin' world!

every year, but I was too nervous to this time. That's

be on Page 12 by now, but
up to Page 20 already. I've
long that I've become used
more compact, in my head.
cutting huge chunks of
has now becoming a pain
Martha there and her
pages long. It might have

19. EXT. SHOPPING STR

Big, wide street, like St
PEOPLE running past,
yells, panic on the streets -
clearing past ROSE, who's
along, determined.

A DRUNK MAN is
middle of the road, happy.

DRUNK

End of the world,

End of the

honestly a relief to hear.

ROSE

Have one on me,

mate.

FROM: STEVEN MOFFAT TO: RUSSELL T DAVIES
an alarm

Hears a smash of glass,

WEDNESDAY 12 DECEMBER 2007 09:37:50 GMT

sounds. She heads off -

RE:

THE

FUTURE

CUT

TO:

Actually, never mind all that, I'm wittering like a 20. INT.
ABANDONED COMPUTER SHOP

- NIGHT

girl. I've worked out my opening episode! It's good,

honest!

Alarm blaring. ROSE's

feet crunch

over broken glass, the shop

door

broken. Following her in

and PAN UP

FROM: RUSSELL T DAVIES TO: STEVEN MOFFAT

to reveal...

WEDNESDAY 12 DECEMBER 2007 10:30:45 GMT

RE: THE FUTURE

abandoned, strangely

Big shop,

bright and white. Empty,

except for

two LOOTERS, shoving

laptops into

I knew it! Exciting, isn't it?! Oh, I bet you're
Rose, don't

a sack. They look at

having fun.

care, keep scavenging.

Feisty:

»I'm so glad you still love it«

ROSE

No kidding. Every second. Bloody love it.
you two. You can

All right,

put that stuff

down, or run

You can

for your lives. No.

down, AND run

put that stuff

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 THE WRITER'S TALE

for your lives. Bit new to

CAPTAIN JACK

this. Like the gun?

Too far away. They're still
at 3000 miles. Who are they?!

And big smile, she hoists it up,
ka-chik!

His mobile rings, he answers,
caller-ID'ing, big smile -

The looters run!

CAPTAIN JACK (CONT'D)

JUMP CUT TO Rose, settling down in
the empty shop (alarm off, now),
tapping away at one of the display
computers.

Martha Jones! Voice of a
nightingale! Tell me you put
something in my drink!

CUT

TO:

On screen:

24. INT. UNIT HQ, NEW YORK CITY -

CUT TO:

NIGHT

21. INT. NEWS 24 STUDIO - NIGHT
HUB.

INTERCUT WITH THE TORCHWOOD

NEWSREADER TO CAMERA:
panic

MARTHA on mobile. Controlled

in b/g. Throughout Martha & Jack,

SUZANNE, at her RADAR, is counting
down -

NEWSREADER
- unconfirmed reports say that
a fleet of ships is descending
towards Earth... We don't
know who they are, or where
they' re from...

SUZANNE

Two thousand eight hundred
miles... Two thousand five
hundred miles... Two thousand
miles and lowering...

CUT TO:

22. INT. NOBLES' LIVING ROOM -
NIGHT

While in the hub, IANTO counts
down...

IANTO

Newsreader cont. ADR, SYLVIA

27 hundred miles... 21 hundred

kneeling in front of the TV,

miles... 19 hundred miles...

awestruck, calling WILF in. He's on
the mobile.

But they're CUTAWAYS. Also CUTAWAY
to the GRAPHICS BLIPS, as and when.

SYLVIA

But mainly INTERCUTTING Martha & Jack:

Dad! Come and see! It's
on the telly! Who are you
phoning?

WILF

I'm trying to get Donna,
there's no reply. Where is
she?

SYLVIA

They're
spaceships!

saying



CUT TO:

23. INT. THE TORCHWOOD HUB - NIGHT

CAPTAIN JACK, GWEN, IANTO, gathered
around one screen. GRAPHICS: 200
BLIPS now around the Earth.

GWEN
(John Barrowman)

Ianto Jones (Gareth David-Lloyd), Captain Jack Harkness

and Gwen Cooper (Eve Myles) keep vigil in the Torchwood
Hub.

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Can we get visuals?



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CHAPTER

TWELVE: HOLDING THE LINE

Indigo.

JACK

thing

no one's

Director on Project

CAPTAIN

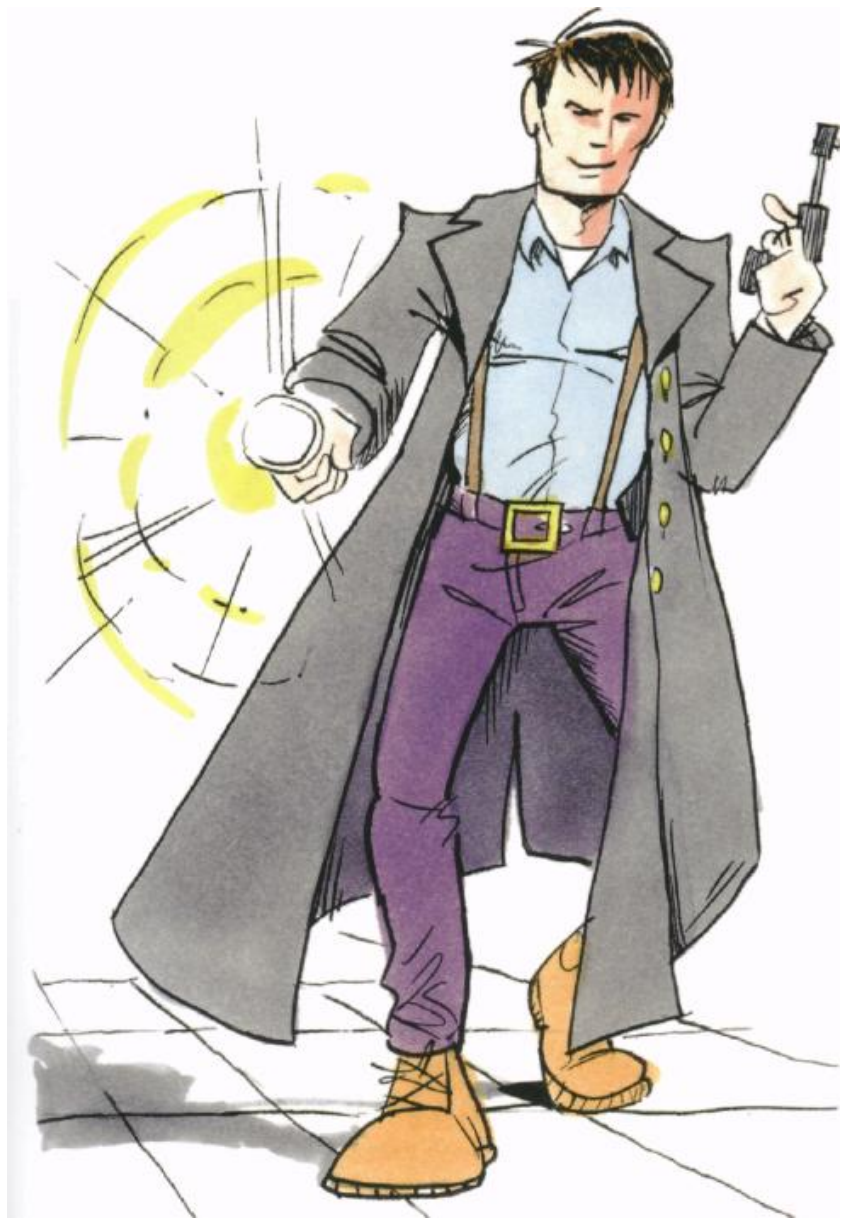
Hey, d'you get that

working?

MARTHA

(smiles)

Indigo's top secret,



it.

JACK

soldier in

supposed to know about

CAPTAIN

Well, I met this

a bar, long story.

IAN TO

When was that?

CAPTAIN

JACK

Keep counting,

you!

GWEN

Fifteen hundred

miles, and

accelerating.

They're almost

here.

TO:

CUT

SMITH'S ATTIC

25. INT. SARAH JANE

- NIGHT

at MR SMITH,

SARAH JANE & LUKE

GRAPHICS.

displaying the SAME

V/O

MR SMITH

receiving the

Sarah Jane, I'm

'Well, I met this soldier in a bar...' Captain Jack on fine form.

Illustration by Russell T Davies.

first visuals from Jodrell

Bank.

JANE

SARAH

MARTHA

Well, put

them through!

No such luck, have you heard

from the Doctor?

FX: ON SCREEN.

Fuzzy image. As

1.13, HUGE BRONZE

SAUCERS, studded

CAPTAIN JACK with rivets,
descending through the

You're the one with a PLANETARY SKY.
superphone.

TO:

MARTHA

I can't get through. 26. INT. THE
TORCHWOOD HUB - NIGHT

(quiet, scared)

What the hell is happening, CAPTAIN JACK,
seeing the IMAGE,

Jack? winded, as though
punched. So

scared. He actually
steps back,

CAPTAIN JACK shaken, very
quiet.

Wish I knew. Where are you?

CAPTAIN
JACK

MARTHA

...no. Ohh no...

New York.

GWEN

Who are

Jack, what is it?

CAPTAIN JACK

them? Jack?

they? D'you know

Oh! Nice for some.

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MARTHA

Just on a field trip. Medical

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DOCTOR-WHO THE WRITER'S TALE

MARTHA on her mobile. All
UNIT

STAFF staring at a central screen,
displaying the IMAGE. Martha in 31. INT. NOBLES' HOUSE
- NIGHT
cold dread:

WILF & SYLVIA watching the
events

MARTHA of sc.35-40 on TV.
Jack... That design. Bronze.
With rivets. Is that what
I CUT TO:
think it is...? Jack? Jack??

32. INT. UNIT HQ, NEW
YORK CITY -
CUT TO: NIGHT

28. INT. THE TORCHWOOD HUB - NIGHT MARTHA & UNIT
watching sc. 35-40
on the big screen. (Don't see
the

CAPTAIN JACK is no longer on the screen here; ADR Trinity
Wells will
phone. He's hugging a scared GWEN describe an American
equivalent of
& IANTO; kisses lanto on the top events, a saucer
approaching the
of his head, then Gwen . Like a White House, landing - but
OOV!).
farewell .

CUT
TO:

CAPTAIN JACK
There's nothing I can do. I'm 33. INT. SARAH JANE

SMITH'S ATTIC

sorry. We're dead.

- NIGHT

watching sc.35-

CUT TO: SARAH JANE & LUKE,

40 on MR SMITH.

29. INT. SARAH JANE SMITH'S ATTIC

-

NIGHT

CUT

TO:

SARAH JANE terrified, which scares
TORCHWOOD HUB - NIGHT

34. INT. THE

LUKE.

GWEN & IANTO watching the

events

LUKE

of sc.35-40 on a computer,

CAPTAIN

Mum? D' you recognise them?
mobile,

JACK in b/g, on his

desperate:

SARAH JANE

CAPTAIN JACK

I've seen... something like
them. Long time ago, but...

This is Captain Jack

Harkness, I'm calling from

And she hugs him, crying.
care,

Torchwood - I don't

just tell the Prime Minister

SARAH JANE (CONT'D)

to get out of there!!

You're so young. Oh God.

So sc.31-34 are layered in

with:

You're so young.

CUT

TO:

CUT TO:

STUDIO - NIGHT

35. INT. NEWSREADER

30. INT. ABANDONED COMPUTER SHOP

- NIGHT

NEWSREADER TO

CAMERA:

ROSE, alone, staring at the
computer screen. So upset. Her
but...
worst fears. She's crying, just a
little.
towards

Then she pulls herself together.

Picks up

her gun. Strides out. Work

NEWSREADER

- reports are confused,

It's being said, one of the
saucers is descending

Westminster...

CUT

TO:

to do.

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TWELVE: HOLDING THE LINE



The Human Harvest will commence! Big Ben is destroyed by a Dalek saucer. Illustration by Russell T Davies.

36. FX SHOT grabbed,
shaky).

(NB, sc.36-40 now
entirely NEWSREADER 00V
experienced as grainy TV
FOOTAGE.) ...we're getting pictures live
HANDHELD CAMERA capturing
SAUCER, from Westminster, we're
as it descends on
WESTMINSTER. seeing Prime Minister
Aubrey Fairchild...
It seems he's
CUT
TO: coming forward. To greet the
visitors.

31. EXT. CITY STREET - NIGHT

FX: WHIP

PAN from Aubrey to a

GRABBED HANDHELD SHOTS of
PEOPLE, HANDHELD SHOT of a SAUCER, lowering
running, looking back, and up, in down...
terror, fleeing from the saucer.

CUT TO
HANDHELD Aubrey & staff,
CUT TO: buffeted
by wind, but remaining
resolute,
holding their ground...

38. EXT. CIVIC BUILDINGS - NIGHT

TO:
HANDHELD CAMERA, from a DISTANCE,
capturing PRIME MINISTER
AUBREY 39. EXT. CITY STREET - NIGHT

FAIRCHILD, TWO AIDES and a BRITISH
ARMY COLONEL walking up to
a GRABBED HANDHELD SHOTS - PEOPLE
scaffolding platform, like someone still
running, but some have
has quickly arranged a
public stopped. Looking up in awe. Terror.
meeting. One man
joyous.

(NB, no need for real
Whitehall, CUT TO:
just civic-type buildings in
darkness b/g, all shot close, 40. EXT.
CIVIC BUILDINGS - NIGHT

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THE WRITER'S TALE

HANDHELD CAMERA jerkily ZOOMS
INTO And then...
CU AUBREY FAIRCHILD, as he goes to
a microphone-stand. A brave man. Just a
voice.

AUBREY
FAIRCHILD DALEK
Visitors to Earth. We
welcome Exterminate!
you. We ask you for help,
in this strange wilderness. FX:
HANDHELD, ENERGY BOLT shoots
But most of all, I seek to out of the
pitch-black -
reassure you... The Human Race
comes in peace. FX:
HANDHELD, AUBREY struck,
skeleton, he
screams & dies!
FX: HANDHELD WHIP-PAN over to the
SAUCER, as a huge BRONZE DOOR FX:
HANDHELD: a SWARM OF DALEKS
begins to lower... flies out!
CUT TO AUBREY & STAFF,
HANDHELD, CUT TO:
their fear, their hope...

41. INT.
CRUCIBLE COMMAND DECK -
(Still INTERCUT WITH SC.31-34, NIGHT
Wilf & Sylvia staring, Sarah Jane
holding Luke, terrified, saying THE
CRUCIBLE is the Dalek ship at
quietly 'No, no, don't, no...', the heart of
the web. Huge, dark
Captain Jack now back at the screen space,

with 1.13-type designs.

with Gwen & Ianto, muttering, 'Get close, shot tight, DALEK I

Start

out of there, just get out...')
position -

gliding into

DALEK

1

FX: HANDHELD, the DOOR completing

Dalek fleet

in battle

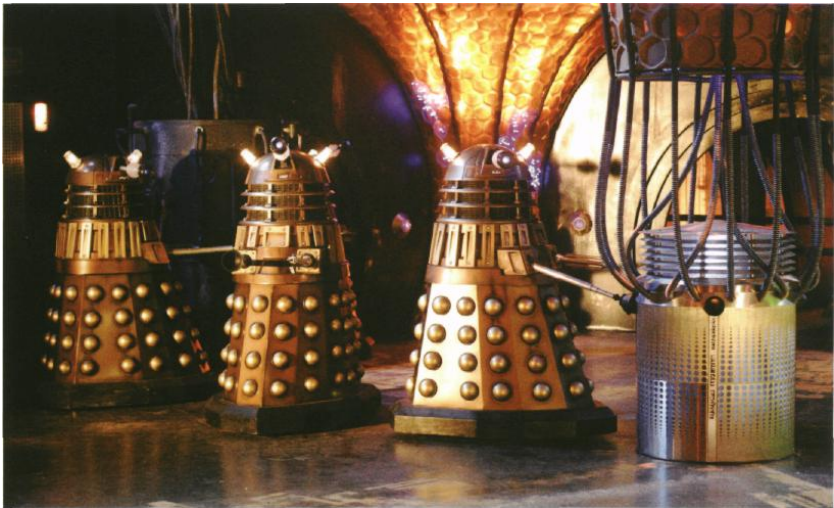
its descent, to become a RAMP.

'formation!

Beyond, the interior of the ship:

PITCH BLACK.
across DALEK 2, then 3,

- tracking



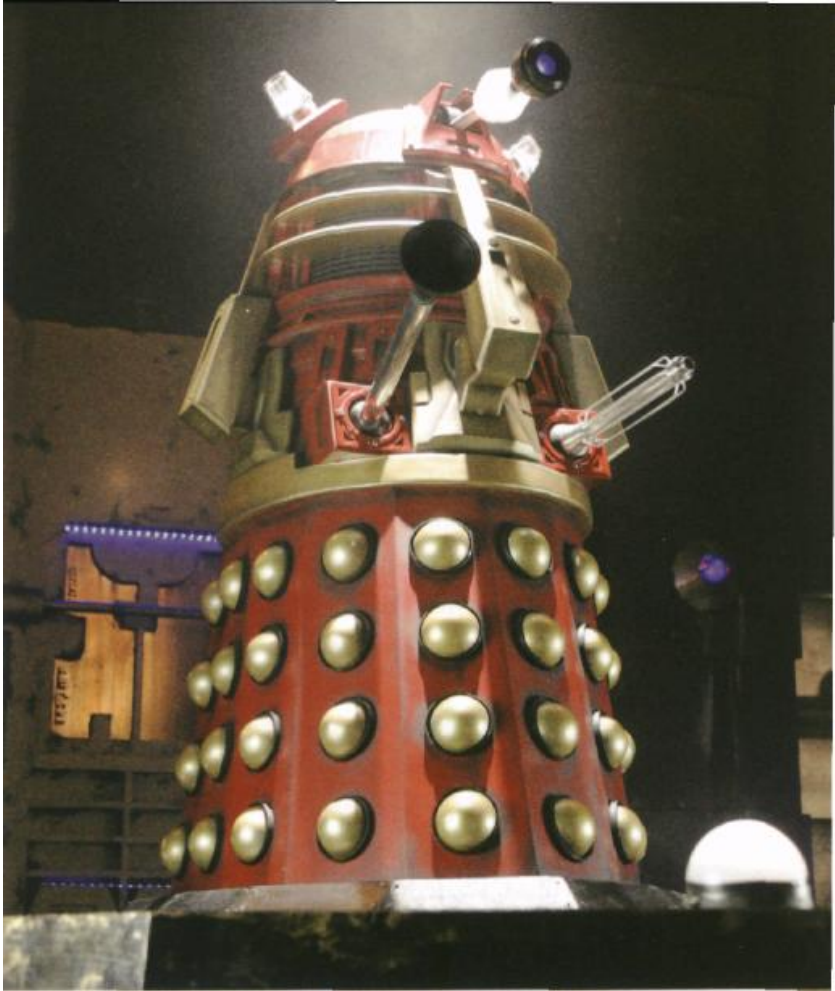
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The Daleks mass aboard the Crucible and prepare to become the masters of Earth.

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then 4, gliding in -

DALEK 2

All systems locked and
primed!

DALEK 3

Crucible at 90% efficiency!

DALEK 4

The Human Harvest will
commence!

CUT TO:

42. INT. UNIT HQ, NEW YORK CITY -
NIGHT

STAFF running to and fro now -
chaos - alarms sounding - GENERAL
SANCHEZ yelling out -

GENERAL SANCHEZ

Battle stations! Geneva

The Supreme Dalek - the first red Dalek ever in TV Doctor

Who. The

declaring Ultimate Code Red!
Ladies and gentlemen, we are
at war!

films got there first in 1966, mind you...

the archway now sliding open, LIGHT

WHUMPH! Whole room shakes, PRAC & PRAC STEAM FX of
HYDRAULICS

RUBBLE from the roof -

blasting out, as -

Martha running to the window -
red

THE SUPREME DALEK glides out. A

looking out - horrified -

Dalek; deep metallic red. It stays
on its raised platform, its throne.

CUT TO:

SUPREME DALEK

43. FX SHOT - NEW YORK

Stage One of the New

Masterplan initiated!

FX: DALEK SAUCERS gliding over NEW
YORK at night! LASER BEAMS shoot
down, EXPLOSIONS in the city!

Soon, the Crucible will be
complete! We have waited long
for this glorious time. Now
the Daleks are the masters

CUT TO:

of Earth!

44. INT. CRUCIBLE COMMAND DECK -
swivelling

CUT TO ALL PRAC DALEKS,

N I HIT

to face the Supreme:

DALEK 1, spinning round on the spot -

ALL DALEKS

DALEK 1

Daleks are the masters of
Earth!

Supreme Dalek approaching!

FX: WIDE SHOT. With MULTIPLICATION

CUT TO DALEK 4, spinning round on
the spot -

OF PRAC DALEKS on FLOOR LEVEL,
above and around that - tiers of

DALEK 2

balconies, all dark metal, with CG

Supreme Dalek on the Bridge!

DALEKS gliding to and fro, some
FLYING. The Daleks at their most
powerful! All chanting:

CUT TO the back of the chamber

- a PLATFORM four feet or so off

ALL DALEKS (CONT'D)

the ground, with a mighty metal

Daleks are the masters of

ARCHWAY at the back, DOORS within

Earth!!!

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 THE WRITER'S TALE

45. INT. TARDIS

- DAY

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 13 DECEMBER 2007 23:32:18 GMT

DOCTOR running round

RE: 4.12

In flight, THE

the console -

THE

DOCTOR

I'm trying to announce our

arrival. No

good just turning

up! But

that's weird... All

frequencies jammed. They're

on some sort of Red Alert...

He looks up.

DONNA is just standing against the

rail. She's been

crying, doesn't

like to show it.

He goes to her,

kind.

THE

DOCTOR (CONT'D)

I'll find

them, Donna. I'll

travel this whole wide

universe to find them, I swear.

It's not just

your home. That

daft little planet is the
closest thing I've got.

DO

Yeah. Sure.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 14 DECEMBER 2007 02:05:49 GMT

ALARMS! The

Doctor runs back to the

console -

RE: 4.12

THE

DOCTOR

We're here! The Shadow

Proclamation!

CUT TO:

46. FX SHOT

THE SHADOW PROCLAMATION.

DMP only;

a huge installation, metal sc-fi

towers ranged

across a series of

linked asteroids, hanging in space,
like a Roger Dean painting.



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

FRIDAY 14 DECEMBER 2007 19:35:54 GMT

RE: 4.12

6 Blon Fel-Fotch Pasameer-Day Slitheen (played by Annette Badland)

appeared in Doctor Who 1.4/1.5 and 1.11, having appropriated the

344

identity and skin of human MIS official Margaret Elaine. Following an

encounter with the Doctor, Blon was regressed to an egg and returned The Shadow Proclamation in all its glory.

to the hatchery on Raxacoricofallapatorius.

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TWELVE: HOLDING THE LINE



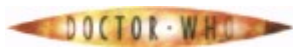
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'Every creature we've ever had. Krillitanes swooping, Judoon stomping, Slitheen farting. Maybe even an Isolus flying past.

The Shadow Proclamation, as Russell imagined it. Illustration by Russell T Davies.

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THE WRITER'S TALE

Over that, the sound of the Tardis
engines...

CUT TO:

47. INT. SHADOW PROCLAMATION LOBBY

- NIGHT

CLOSE ON THE DOCTOR & DONNA - who's
recovering, brave face on - both
stepping out -

THE DOCTOR

- right, the first thing we've
got to do is -

Stops dead, as a PLATOON OF JUDOON

march past, big, heavy
boots



stomping, left to right - the

Doctor & Donna nipping through
a gap in the formation, pushing
forward -

THE DOCTOR (CONT'D)

- whoops, 'scuse me, sorry -

FX: THREE KRILLITANES swoop down,
the Doctor & Donna brushing them
off, still pushing forward -

DONNA

Oy! Get off!

THE DOCTOR

Keep your wings in, you lot!

- then stopped by TWO VESPIFORMS,
buzzing right to left -

THE DOCTOR (CONT'D)

- oh, mind those stings,
thank you -

Peter McKinstry's draft design of the Shadow Proclamation.

CUT BACK TO the Doctor & Donna.

The Doctor & Donna then stopping to
look properly. Gulp.

DONNA

Is it always this busy? What
is the Shadow Proclamation
anyway?

FX: WIDE SHOT. Big, white, open
smart-sci-fi-building. Filled with

CROWD MULTIPLICATION JUDOON,
CROWD MULTIPLICATION SLITHEEN, a
few HATH, two HELMETED SYCORAX,
and CROWD MULTIPLICATION SPACE-

THE DOCTOR

Police. Outer space police.

EXTRAS - some in big opera cloaks,
SISTERS OF THE WICKER PLACE MAT
from 1.2, plus a lot of MONKS &
NUNS. Also, SHADOW POLICE - like
Judoon, but Human, in big stompy

DONNA

Name like that, I was
expecting all druids and
cloaks and incense.

THE DOCTOR

black uniforms. Flying through
the air, KRILLITANES, VESPIFORMS,
GELTH. And in one corner, a huge
15ft ADIPOSE, mewling. All busy,
chaotic,

You should meet the
Brotherhood of Darkened Time.
That's the accountants.

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emergency!

TWO SLITHEEN & BABY SLITHEEN walk

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CHAPTER

TWELVE: HOLDING THE LINE

past,

fast -

SLITHEEN

Our

twin planet! Without it,

DONNA

Raxacoricofalla

will

Cor, what a stink!

fall out

of the sky!

(turns

to go)

THE DOCTOR

We

must phone home -

That's the Slitheen -

(to

Baby Slitheen)

- this

way, Margaret.

The Slitheen turn round, furious -

Baby

Slitheen talks with the VOICE

SLITHEEN

OF

MARGARET ELAINE:

We are not Slitheen! Slitheen

are criminals! We are

BA

SLITHEEN

Jingatheen!

Take

me home, Daddy, I don't

like

the nasty policemen!

THE DOCTOR

Sorry. Easy mistake. Tell me,

THE

DOCTOR

what's everyone doing here?

...Margaret...?

SLITHEEN

The whole universe is
on DONNA

Come
on, you!

red alert! Planets have
disappeared! Dozens of them!

We have lost Clom!
shoves him forward, out of

frame -

THE DOCTOR

Clom's gone?! CUT TO A
RECEPTION DESK, manned by

Judoon, one
unmasked with RHINO

SLITHEEN HEAD. (All
monks & nuns & opera-

Clom's gone! types
crowding b/g, no FX.)

DONNA A
GRASKE is standing on the desk,

What's Clom? furious.



'Sco! Bo! Tro! No! Flo! Jo! Ko! Fo! To!' Donna and the Doctor face the bureaucratic might of the Judoon. Inset: A Slitheen... sorry, a Jingatheen!

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THE WRITER'S TALE

GRASKE

Planet gone! Not good! Very
bad!

DONNA (CONT'D)

Oy, what's it doing, what's
that for, what are you doing,
zoo boy?

THE DOCTOR & DONNA walking up, the

Doctor just scooping the Graske off the desk and putting him down out
of frame -

The Judoon clips the translator
into its chest-port. We hear
Donna's words back, fast,
'Oywhatsitdoingwhatsthatf...'

THE DOCTOR

'Scuse me, big fella -
(to the Judoon)
I'd like to report a missing
planet. Another one. It's

JUDOON

Language assimilated.
Designation: Earth English.

DONNA

called Earth -

Right, good, that's better,
thanks - we need to report
a missing planet, Galactic
Location five delta omega -

JUDOON

Sco! Bo! Tro! No! Flo! Jo!
Ko ! Fo! To!

JUDOON

THE DOCTOR

Take number. Stand in line.

Lo! Kro! To! Sho! Maho?

DONNA

But this is important!

JUDOON

Sco! Sco! Bio! Do! Mo!

JUDOON

DONNA

Take a number. Stand in line.

Hold on, I thought the Tardis
translated alien languages?

The Doctor takes a number from a

supermarket-style dispenser -

THE DOCTOR

Judoon are too thick.

THE DOCTOR

Number one-six-two-five-eight-

DONNA

nine-

(to the Judoon)

Listen, you big Rhino. Earth.

Looks up. DISPLAY: number 003.

Missing. Six billion people!

THE DOCTOR (CONT'D)

Judoon holds out its translator, at
her face.

You're only on number three!

(psychic paper)

I have been sent by the

Judoon High Council, top

`What are you doing, zoo boy?

priority, Ambassador Number

One -

JUDOON

Stand in line.

THE DOCTOR

(to Donna)

I said so, thick!!

(to Judoon, angry)

My name is the Doctor, I need

to see the Chief Constable,



right now, I can help you -

The Judoon raises its gun -

JUDOON

Stand in line!

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The Doctor steps back - other MONKS

yuli@sha

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CHAPTER TWELVE: HOLDING THE LINE

& NUNS pile in, taking their place.

ELDERLY NUN

Doctor & Donna just figures in You are something new.the
crowd. Something terrible and new.

(touches her cheek)He puts his arm
round her. Oh, but destiny is cruel. I'm
so sorry for your loss.

CUT TO:

DONNA48. INT. SHADOW
PROCLAMATION LOBBY ...my whole planet's gone.- NIGHT
ELDERLY NUNA LYNE OF JDDOON
stomping past...

I mean the loss that is yetClearing to reveal
DONNA, sitting to come. God save you.alone. Haunted. MONKS, NUNS,
SYCORAX, etc, all around her. She And the Nun turns and goes.glances across.

DOCTOR, at the Donna shaken, disturbed.At a distance, THE
RECEPTION DESK, surrounded by
CROWD. He's filling in paperwork,
arguing with Judoon.

Donna looks front. Lost in thought.
And as she stares into space...
Real sound fades away...
As she hears...

A heartbeat.

SLOW ZOOM IN on Donna staring to
the distance, lost...

As it calls to her...

Then...

The moment breaks, as a FIGURE
steps in foreground. Donna snaps
out of it, looks up:

An ELDERLY NUN. Grave. Staring at
her.

DONNA

Sorry, I was just...



ELDERLY NUN

There was something on your
back.

DONNA

How d'you know that?

ELDERLY NUN

You have been marked, child.

DONNA

(chilled)

'I'm so sorry for your loss.' Donna finds some sympathy at the Shadow

What does that mean?

Proclamation. But it's not for her missing planet...

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CUT TO THE DOCTOR, at the desk

true and what isn't,

Head down, scribbling through
piles of Judoon paperwork,
angry.

A SHADOW SOLDIER (ie, Human)
steps into extreme foreground.

SHADOW SOLDIER

Can I help you with that,
sir?

THE DOCTOR

Triplicate! You've
got 24 planets
missing, and you
need forms in

BENJAMIN COOK

triplicate! I'm the

DAVIES

one

person

who could help, but

GMT

no one's listening
to me !

ARSE, ARSE,

Who to remember what's

FROM:

TO: RUSSELL T

and

only

SATURDAY 15 DECEMBER 2007

14:22:15

RE:

ARSE!

SHADOW SOLDIER

I can listen. I
did last time. And
you saved my life,
Doctor.

The Doctor looks up -

And the Shadow Soldier
is MIDSHIPMAN FRAME!

FROM: RUSSELL T DAVIES

TO: BENJAMIN COOK

SATURDAY 15 DECEMBER 2007

14:37:48 GMT

**RE: ARSE, ARSE,
ARSE!**

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

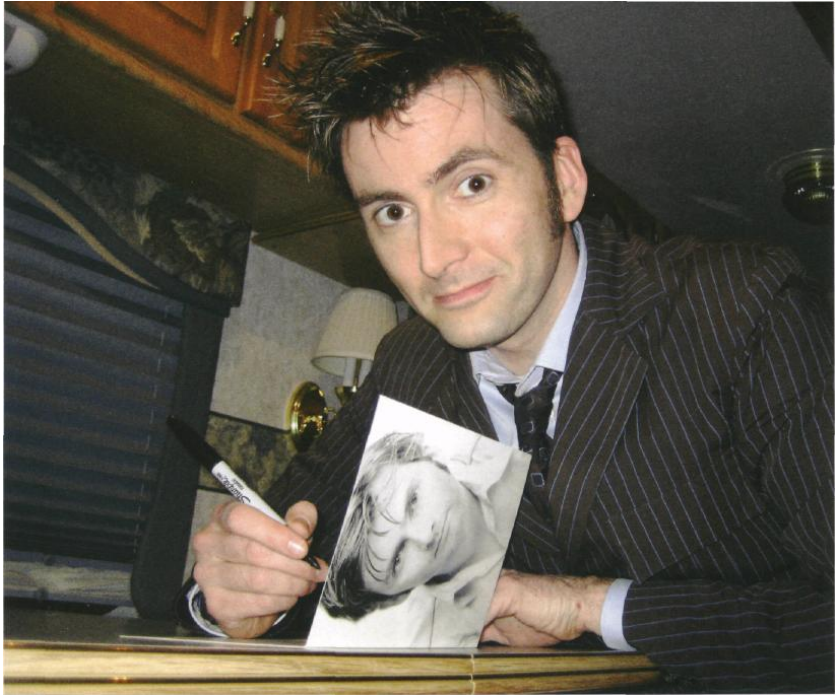
SATURDAY 15 DECEMBER 2007 14:09:44 GMT

ARSE, ARSE, ARSE!



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Everyone wants a piece of Doctor Who these days. Press interviews, launches, and signing hundreds upon hundreds of autographs - all in a day's

work for the tireless David Tennant, pictured here in his trailer.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 15 DECEMBER 2007 17:39:31 GMT

RE: ARSE, ARSE, ARSE!

Who. Russell, how has your day gone since Catherine's

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 15 DECEMBER 2007 21:12:29 GMT

RE: ARSE, ARSE, ARSE!

Newsbeat, you name it. The BBC has something called

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DOCTOR WHO THE WRITER'S TALE

From: Russell T Davies
To: Benjamin Cook
Subject: RE: ARSE, ARSE, ARSE!
Date: Monday, 17 December 2007 16:08:47 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 17 DECEMBER 2007 16:08:47

GMT

From: Russell T Davies
To: Benjamin Cook
Subject: RE: ARSE, ARSE, ARSE!
Date: Sunday, 16 December 2007 00:48:39 GMT

RE: ARSE, ARSE, ARSE!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
SUNDAY 16 DECEMBER 2007 00:48:39 GMT

RE: ARSE, ARSE, ARSE!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
SUNDAY 16 DECEMBER 2007 01:30:43 GMT

RE: ARSE, ARSE, ARSE!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 17 DECEMBER 2007 15:42:36 GMT

RE: ARSE, ARSE, ARSE!

zap! Frame is killed! I wanted that to hurt. I wanted to

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CHAPTER

TWELVE: HOLDING THE LINE

BENJAMIN COOK TO: RUSSELL T DAVIES

19 DECEMBER 2007 11:20:01 GMT

ARSE, ARSE, ARSE!

launches go, that wasn't too bad... was it? Well, Science Museum was a fun choice of venue, at least.

RUSSELL T DAVIES TO: BENJAMIN COOK

19 DECEMBER 2007 23:01:36 GMT

ARSE, ARSE, ARSE!

home now. I've been here for hours. I've been to answer your e-mail about last night's launch, couldn't face it. I hated it. Hated it. I still feel sour. started badly. Me and Julie were running late. to rush for the train to London. We're always London is even more of a rush, because of the so Julie had to get changed in my hotel. She's around in her bra and knickers -- actually, it was camisole. I had to ask, 'What's that called?' Like we're

FROM:

WEDNESDAY

RE:

As press
the

FROM:

WEDNESDAY

RE:

I'm
meaning
but I
It
We had
rushing.
traffic,
running
a
an old

married couple. 'Why d'you have to moisturise



your legs?' I

shaved them yesterday.' 'Who's gonna
'Oh, thank you!' (I'll leave you to guess who's
there.) Then we rushed to meet David and Jane
drink. We had to work out The Line. Catherine
that David is leaving, so what's The Line on
one-line response, to be elaborated on at will,
essential response from all of us, coordinated.
laugh at this, but it's needed if you're facing
And what if the new BBC One Controller
a 2009 series? What if someone asks about
mother? Have we confirmed how long Catherine
staying for? What are we saying about Billie? What's
Line, The Line, The Bloody Line?! Except people

Russell T Davies and Julie Gardner pose for the press at the launch of
gossiping, and pleased to see each other, so

Voyage Of the Damned, in December 2007. Picture i-Jonathan Hofdle/Rex Features

Lines don't even get discussed. Too late, we're
schedule, go, go, go, into the cars, hurry up --
I'm making this sound funny. It wasn't

Text message from: Ben

was awful. At the first venue, where we met

know?'
who
for a
claimed
that? A
but one
I used to
journalists.
demands
David's
is
The
are late, and
half The
behind
Actually,
funny. It

Sent: 17-Dec-2007 22:16

drink beforehand, I pretended that I didn't have

How are you feeling about tomorrow's press

cigarettes, just so that I could walk out of the bar

launch, Russell? Also, will there be nibbles?

away down the street for 15 minutes on my own.

buzzing with Lines. Freezing cold. Christmas

Text message from: Russell

Best time I had all night.

Sent: 17-Dec-2007 23:28

we arrived at the Science Museum - well, that's

I'm dreading it. But there will be nibbles.

hits you, the sheer size of it. That launch was

353

for a

any

and

Head

decorations.

When

when it

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David Tennant faces the press en masse at the Voyage of the Damned launch. Elisabeth Sladen and Camille Coduri keep smiling in the background.

© Richard Young/Rex Features

massive. A proper BBC event. We'd been chosen. It's

© BBC News

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Newsbeat, factual for Radio 2, factual-but-edgy for Radio

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HOLDING THE LINE

- and a whole fantasy night dies in my mind. We sit at no one's asking
 Russell Tovey, Gray O'Brien or Clive
 the front, but The Lines are still buzzing in my mind, Rowe any questions,
 and I feel responsible for them.
 and everyone is doing a post-mortem on what just Also, I'm trying to
 stop myself being 'funny', because I
 happened with the journalists. 'What did they ask? What can put on 'funny'
 in front of a crowd, as a mechanism,
 did they say? Were they friendly? Did they ask about but that default
 usually means swearing or being filthy,
 Catherine?' A hundred times over, in whispers - while and there are kids
 in the audience, so I'm all constrained.
 Bernard Cribbins is saying hello, so that switchback At the same time,
 I'm scanning the audience for that
 personality is still flickering to and fro. 'Hello, Bernard!' journalist with a killer
 question -- like the man from The
 (The journalists were fine) 'How are you?' (What did *Times at the Rise of*
the Cybermen press screening, who
 David say?) 'Nice to see you.' (Who's giving the first implied that the
 Doctor Who crew had been paid off by
 speech?) 'Wait till you see it!' (Where's my radio mic?) Motorola because a
 mobile phone logo was visible! He
 Lights down, it begins... and I feel totally actually, literally,
 accused that brilliant crew of being
 disconnected from it. I don't laugh. I don't cry. It's the corrupt, of accepting
 back-handers. And it escalated. The
 size again -- Doctor Who on a giant screen with 500 day after that, The
 Times phoned Motorola and other
 people watching. Not that a Doctor Who movie couldn't mobile
 companies asking if they had illegal deals with
 work, but Voyage of the Damned isn't a movie, it's for TV, the Doctor Who
 crew, while we had to send the episode
 so it looks wrong, sounds wrong. I sat there thinking back to The Mill for
 all accidentally seen logos to be
 about the differences between film and TV. I can see it in digitally removed, at
 quite some cost. That's how serious
 action. TV cuts faster, spends much more time in CU, some dumb-arse
 little question can get. So I'm waiting,

so it looks awful on a big screen, too choppy, too close, the time, for some snake question	waiting, waiting, all
too amateur. It's a clumsy and jittery piece of work,	like that.
blown up. The lovely sound mix, on a sound system this party afterwards. But I can't relax. It's	Then it's the
big, is distorted, everything divided into clean, separate hours, I have half an apple juice and	all work. In three
tracks - music from over there, booms from over there, to speak to everyone. That's my	half a Coke. I have
all unrelated -- instead of the proper mix you get on a autographs for kids, which is nice, but	job. Signing
telly. It's like a grotesque version of itself. It's a cheap tart. MPs, then a man from the	then the MPs, the bloody
I just stare, feeling nothing. I love Voyage of the Damned, organisation ('Have you ever Youth	Youth Hostelling
and this is making me hate it. Julie keeps saying, 'There's BBC bosses (so I have to be nice	Hostelled?'), then
too much bass. Should we alter the bass?' until I snap, programme money), then more MPs	and ask for more
'Leave it, just shut up.' And then I feel bad all night for which party they represent. For	-- they never, ever say
snapping at her. She never complains. She's used to me be thanking a Tory. Oh, but there's	all I know, I could
doing that. I always snap at the one who'll take it. Is that except I haven't time to say hello.	Annette Badland,
who I am? past. The people that you want	Actors and friends fly
After the screening, we get speeches praising me. I away. I pop out for a cigarette, but	to see get snatched
would rather die, I swear. I just wish they'd stop it. I Thompson, the BBC Director-General,	there's Mark
don't recognise that person at all. That's not modesty like this professional robot. And	so suddenly I sound
-- I think I'm brilliant! -- but I'm not the person in that he knows that Steven is	then he makes it clear
those speeches. It just gets so awkward. Do you clap suddenly I feel like yesterday's robot.	taking over, so
when everyone claps you? I do, but then I feel stupid. and they're getting red-wine	And then more MPs,
I'm imagining someone saying, 'Look at that tosser trying to grab a bit of you. 'I run	mouths. Everyone is

clapping himself!' It's very hard to stop a clap once
join and endorse it?' 'Can we do

this website. Will you

you've started. Then it's the Q&A. I hate the Q&A.
we, can we?'

dinner?' 'Can we, can

I hate any Q&A. I'm 44 and balding and putting on
do get five minutes to myself, one of

The one time I

weight, in a cheap suit because nothing else was clean
men is drunk and won't leave me

the sci-fi-magazine

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and my alarm didn't go off; the last thing I want to do
fending off his sly, smiling insults ('That

alone, while I'm

is sit in front of 500 people. I feel so self-conscious. But
wasn't it? Just fun!'), and then I find

was a fun episode,

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DOCTOR WHO THE WRITER'S TALE

as Folk in secret on portable TVs in their bedrooms, so

Guardian, all smiles and hellos, the same man who wrote





This shot, from the cover shoot for The

Writer's Tale, shows just how

tall Russell really is... at least compared to designer Clayton Hickman.



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CHAPTER TWELVE:

HOLDING THE LINE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 20 DECEMBER 2007 11:11:38 GMT

Steven. A kid called Karim recognised

photo, and Steven said, 'You'll never

RE: ARSE, ARSE, ARSE!

moment is!' But it was lovely. No

had a good time and we had a

I'm still laughing at your missing trousers! But I'm

usually get emotional about stuff

surprised that you're so worried about how you came

good way. I like change. I love it

across at the launch. I can understand you not enjoying

leave and swap around, It felt

it, and thank you for such honesty, Russell, but you're

natural.

fantastic at dealing with the press, at putting on that

full of things to tell Steven. I

public face. At least, you looked as though you knew

them. But as soon as we sat down, I

what you were doing -- how far to push it, and when,

don't need to tell him any of this

and with whom. You were asked who, living or dead,

he knows writers, he knows

and smoke. Poor

us and asked for a

know how historic this

great emotions. Well, I

good chat, but I don't

like that. Except in a

when people move and

good, healthy and

I went for our coffee,

was bristling with

thought very clearly: I

stuff. He knows scripts,

you'd like to see play the Doctor, and you answered

knows what he wants to do. He'll what's what. And he

'Hitler' - and actually got away with it! Confident.

doing things. Experience -- it's invent his own way of

Funny. Impassioned. It's sort of a shame that you don't

talked about the rewriting process, useless! Mostly we
think so.

to discuss. As I talked, I thought though it's a hard thing

Genuinely. So I clammed up I sounded power-mad.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 20 DECEMBER 2007 12:13:44 GMT

1 didn't like the sound of myself. about it after a while.

good old fanboy thrill down my If anything, I felt a

RE: ARSE, ARSE, ARSE!

talked about the future in terms spine, because Steven

that I said, 'Don't tell me of ... well, to the extent

Thank you. That cheered me up. I suppose what I'm

find out as a viewer. I was even any more!' I want to

saying is summed up in your phrase 'putting on that

half-expecting there to be a surprised, because I was

public face', because that's not a natural thing to do. I do

under The Moff. But no. So that No Old Monsters rule

know I'm good at it, but then that becomes a pressure in

felt good.

itself. People are expecting me to be good. You can sort

I love this show,

completely, and yet I will leave it
of see why famous people go mad. I get one zillionth of
without blinking. I've
always been like that. I suppose
that fame lark. Imagine being really famous, and famous
I care about myself
more than I care about any TV
for your face, your looks, your voice, famous for just
show. What I mean is...
a funny thing happened that



being you. That's why the likes of Britney Spears and

left Soho, we bumped into an ex

Amy Winehouse go berserk. I think it's one long cry of

man, so we had a nice chat.

'Who am I?'

Steven, I explained that Gareth

found myself saying, 'Actually,

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 20 DECEMBER 15:35:34 GMT

only ever had two boyfriends, and

never consciously thought

RE: ARSE, ARSE, ARSE!

said it out loud. I'm 44, and

proper relationships. Is that weird?

I meant to ask, did you finally meet up with Steven

be the case, obviously, and yet

Moffat yesterday, in London, for that coffee? (Nice

at the facts before so simply

coffee, was it? Milk? Sugar?)

boyfriends! Just two! Steven must have

odd - not for only having two

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 20 DECEMBER 16:44:19 GMT

way that I said it, because I

words, carefully and slowly, for

RE: ARSE, ARSE, ARSE!

day. As Steven and I

of mine, Gareth. Lovely

As I wandered off with

was my ex, and then I

he's my only ex. I've

he was one of them.' I'd

that before, never mind

I've only had two

I mean, I knew that to

I'd never really looked

and easily. Two

thought I was really

boyfriends, but for the

was spelling it out, in

my own benefit. So

really, for me, that -- and losing

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It was a latte. Freezing, because I wanted to sit outside

my trousers -- was what

the last couple of days was all

about. Not Doctor Who.

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358

yuli@sha

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CHAPTER THIRTEEN

THE CHRISTMAS INVASION

In which Davros exposes himself, a former Prime Minister
bites the dust,

and millions watch Voyage of the Damned

FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK Judoon holds up its translator, the

FRIDAY 21 DECEMBER 2007 02:02:51 GMT Doctor
speaks into it -

THE ABOMINATION IS INSANE THE
DOCTOR (CONT'D)

Mary had a little lamb, its

Look, more script! Not enough, though. But also too fleece was
white as snow, and

everywhere that Mary went,

much, because I'm on Page 32 when I should be on Page her
lamb was sure to go.

23 or something. I'm not going to fit it all in. Still, I

The Judoon clips the translator

went back and revised the end of Scene 47 and wrote a

into its chest port - the

brand new Scene 48, cutting the stuff with Donna and Doctor's
words play back,

the Elderly Nun ('There was something on your
back'), *'Mary had a little lamb, its fleece was...'*

but overlaid with a thousand

which I'm keeping for a bit later...

jabbering babbles -

JUDOON

The Judoon begins to shake!

Stand in line.

Shudder!

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THE DOCTOR
(to Donna)

With a roar, it throws off the
translator -

	I said so, thick!!	
	(to Judoon, angry)	PRAC FX: it hits the floor and
	You! Designate my language!	explodes!
	JUDOON	All Judoon raise weapons at
the		
metal!	You speak Earth English.	Doctor & Donna! Click of
room		EXTRAS fall silent, the whole
Doctor's	THE DOCTOR	staring. Donna follows the
hands up.	Go on then. Double check!	lead, both putting their

yuli@sh

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THE WRITER'S TALE

JUDOON

Designation: impossible! You
speak six million languages
simultaneously!

THE DOCTOR

And all six million languages
would like a word with the
Chief Constable. Right now.

CUT TO:



48. INT. CHIEF CONSTABLE'S OFFICE

- NIGHT

Large, cool, clinical sci-fi
room, like Lazarus' office or Mrs
Wormwood's.1 Big desk, behind
which: the CHIEF CONSTABLE. Tough,

efficient woman, 40s, black uniform.

THE DOCTOR & DONNA facing her, with
TWO HELMETED JUDOON GUARD, plus the
UNHELMETED JUDOON CAPTAIN.

CHIEF CONSTABLE

Time Lords are the stuff of
legend. They belong in the
myths and whispers of the
Higher Species. You can't
actually be real.

THE DOCTOR

More to the point, 24 missing
planets! Can you give me a
legend.' The Tenth Doctor, as drawn by
list? What's gone missing
where?

Time Lords are the stuff of

Russell T Davies.

different ages.

Some

The Chief Constable presses a
some not. But all

populated,

button. On a BIG
unconnected.

SCREEN (Ood-

Hospitality-size), small
representations of, and information

DONNA

about, 24 planets, each in a

What about

Pyrovillia?

separate box.

CHIEF

CONSTABLE

CHIEF CONSTABLE

I'm sorry?

The locations range far and
wide, across all galactic

vectors. But all
disappeared DONNA
at the exact same moment. Donna,
Donna Noble, Human,
Leaving no trace. every bit as
important as
you. But Time Lords, thank
THE DOCTOR way back, in
Pompeii, d'you
Clom. Callufrax Minor. Jahoo. remember?
That Lucius bloke
Shallacatop. Woman Wept. said that
Pyrovillia had gone
missing.
Flane...
CHIEF
CONSTABLE
CHIEF CONSTABLE
As far as we can tell, Pyrovillia is a
cold case, it
vanished two
thousand years
they've got nothing in
common. Different sizes, ago, it's got
nothing to do
with this -

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CHAPTER THIRTEEN: THE

CHRISTMAS INVASION

DONNA

And the Adipose Breeding
Planet, d'you remember?

the 24, and then...

As they stare...

THE DOCTOR

...lost, she said it was lost...
PLANETS rearrange

FX (AND REPEAT):

Chief Constable, d'you mind...?
settle into
pattern.

themselves, quick spin,
a new pattern. A moving

He starts fiddling with the controls
on her desk.

Slow orbits.

CHIEF

CONSTABLE

THE DOCTOR (CONT'D)
do?

What did you

If we make this a 3-D
representation...

rearranged

FX: in front of the desk, floating
optimum

mid-air, GRAPHICS of the 24
look at

PLANETS, grouped in an array.
perfect

Static.
perpetuating

is

THE DOCTOR (CONT'D)

Now, if we add Pyrovillia...

And the Adipose World, then...

THE DOCTOR

Nothing. They

themselves. Into the

pattern. Ohh, but

that! 27 planets in

balance! Self-

motion! Come on! That

beautiful!

DONNA

Doctor, don't get all

it mean?	Looks up -	Spaceman, what does
DOCTOR	FX: Two more PLANETS appear in the	THE
together	floating GRAPHIC. But the Doctor	All those worlds fit
engine.	seems to be disappointed...	like pieces of an
CONSTABLE	THE DOCTOR (CONT'D)	CHIEF
kinetic	...where else, where else...? If	Generating massive
	planets have been taken out	energy.
	of time, and not just space,	
	then... Oh! The Lost Moon of	
	Poosh!	THE DOCTOR
The		It's like a powerhouse!
planets	Stabs a button -	tension of those
energy		would provide enough
is it, what	FX: a small MOON appears amongst	to... what? What
what??		are they building,
'All those worlds fit together like pieces of an engine.'	DONNA	
DOCTOR		And who's they?
		THE
		(dark)
the		Someone tried to move
ago.		Earth before. Long time
		I wonder...
		(goes to Donna)

completely

But the thing is Donna,
to get that balance, you
need the planets



every

intact! It depends on

matrix

little thing, the heat, the
atmosphere, even the

alive!!

of life on the surface! It
means the Earth is still
intact! They're still

DONNA

Ohh, thank you - !

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THE WRITER'S TALE

Big hug!

CAPTAIN JACK

Martha, get out of there -

CUT TO:

CONTINUES INTERCUT WITH UNIT HQ,

49. INT. CRUCIBLE COMMAND DECK - NEW YORK.

NIGHT

CUT TO:

SUPREME DALEK addressing his

MINIONS:

52. INT. UNIT HQ, NEW YORK CITY -

NIGHT

SUPREME DALEK

Engaging Earth forces! Battle

INTERCUT WITH TORCHWOOD HUB.

Plan Five! No military

prisoners! Attack! Destroy!

MARTHA on mobile headset, on

EXTERMINATE!!

the floor - the room in greater

disarray, papers, desks, chairs

CUT TO: scattered, PEOPLE running - as

Martha bandages the head of a

50. FX SHOTS

dazed, injured SOLDIER -

FX: DALEK SAUCER, set against the

MARTHA

PLANETARY SKY, disgorging HUNDREDS

I can't, Jack, I've got a job

OF DALEKS!

to do -

FX: DALEKS swoop foreground, and

WHUMPH! Whole room shakes, PRAC

behind them, THE VALIANT! Shooting

RUBBLE falls -

LASER BEAMS! (Below, the shores of

Britain.)

CAPTAIN JACK

They're targeting military

FX: LASER BEAMS slice through a ROW

bases, and you're next on

OF DALEKS, they EXPLODE!

the list -

FX: FLEET OF DALEKS, the SAUCER

MARTHA

above them, rain down FIRE -

I'm needed. And I'm staying.

FX: the VALIANT EXPLODES!

Looks up - GENERAL SANCHEZ & a
SOLDIER stand above her.

CUT TO:

GENERAL SANCHEZ

51. INT. TORCHWOOD HUB - NIGHT

Doctor Jones. You'll come
with me.

CAPTAIN JACK, GWEN, IANTO, running

separately from one terminal to

MARTHA

another, trying to follow the

I haven't finished -

battle, with a babble of despairing

MILITARY RADIO VOICES over COMMS,

GENERAL SANCHEZ

ADR -

Leave him. And that's an
order. Project Indigo is

CAPTAIN JACK

being activated. Quick march!

The Valiant is down!

CUT TO:

GWEN

Airforce retreating over

53. INT. UNIT HQ, NEW YORK CITY,

North Africa! Daleks landing

LONG CORRIDOR - NIGHT

in Egypt -

Long, long, featureless corridor.

IAN TO

MARTHA being marched along by

We've lost Geneva! Geneva is

GENERAL SANCHEZ & SOLDIER, like a

down!

prisoner -

Captain

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Jack running to his mobile,
desperate -

MARTHA
- but we can't use Project

yuli@sha

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"Washington, can you hear me? This is New York!" UNIT prepares to battle the invading Daleks.

Indigo, it hasn't
been smoke, into the office.

tested, we don't even know if

it works -

BULLETS - SOLDIERS OPEN FIRE, PRAC FX

SPARKS ricochet off the Daleks, CUT TO: FX:

line up - as they

54. INT. UNIT HQ, NEW YORK CITY -

NIGHT

Exterminate

SOLDIERS running to and fro,

FX:

SUZANNE is hit, screams,

SUZANNE on desk-microphone -

reduced

to a SKELETON, dies -

SUZANNE

TO:

Washington, can you hear me?

Repeat,

Washington,

can

you

55. INT. UNIT HQ, NEW YORK CITY,

hear

me,

this

is

New

York

LONG CORRIDOR - NIGHT

City -

At the

end of the long corridor, a

PRAC

EXPLOSION

-

BIG

ONE!

-

the

big bank-vault-like steel door. The

office

DOORS

blow

open

-

SOLDIER now swinging it open.

Suzanne

&

others

thrown

to

the

floor

-

Inside: GLOWING WHITE WALL, and a

HARNESS

on a display-stand, all

Then,

as

she

gets

back

to

her

feet,

metal clips and buckles. To Martha:

she sees...

GENE

SANCHEZ

363

FOUR

DALEKS

glide

through

the

Put it on, fast as you can -

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THE WRITER'S TALE

Still INTERCUT WITH SC.51,
TORCHWOOD HUB, Jack yelling -

Soldier & General Sanchez open
fire, standing in front of Martha,
shielding her to the last -

CAPTAIN JACK

Martha, I'm telling you,
don't use Project Indigo,
it's not safe -

CUT TO sc.51 continued, CAPTAIN
JACK in the HUB -

CAPTAIN JACK

Martha, don't do it! Don't

GENERAL SANCHEZ
You'll take your orders from
UNIT, Doctor Jones, not
Torchwood -

-!!

MARTHA

(quiet)

Martha starts to haul it on, buckle
up, the soldier helping, buckles
clicking into place, and during
this -

Bye Jack.

FX: SANCHEZ & SOLDIER hit by DALEK
FIRE, SKELETONS -

MARTHA

But why me?

And Martha reaches up, pulls
two cords on the harness, like
parachute rip-cords, closes her
eyes, and PULLS -

GENERAL SANCHEZ
Because you're our only hope.
Of finding the Doctor,
(quieter, sad)

FX: MARTHA vanishes in a TELEPORT
GLOW!

Now face me, Martha. Look
at me. And follow these
instructions. If there's

CUT TO:

no Doctor. If no help is
coming... Then with the power

56. INT. TORCHWOOD HUB - NIGHT

CAPTAIN JACK furious, slams the

invested in me by the Unified

desk. Then silence. GWEN & IANTO

Intelligence Taskforce, I

looking at him, fearing the worst.

authorise you to take this.

GWEN

From his pocket: an electronic

What happened? Did they get

KEY, a square of metal, on a

her?

chain. Martha knows what it means,
horrified.

CAPTAIN JACK

...I don't know.

GENERAL SANCHEZ (CONT'D)

The Stattenheim Key.

IANTO

What's Project Indigo?

MARTHA

...I can't take that, sir.

CAPTAIN JACK

Experimental teleport.

GENERAL SANCHEZ

Salvaged from the Sontaran

You know what to do. For the
sake of the Human Race.

ship. But they're like kids
with a toy, they don't

know how it works, they

PRAC EXPLOSION at the far end of
the corridor -

haven't got coordinates, or
stabilisation. She could be
anywhere.

The soldier runs forward, gun ready -

GWEN

GENERAL SANCHEZ (CONT'D)

But... alive?

Doctor Jones. Good luck.

CAPTAIN JACK

He salutes her. Then turns, pulls

Or scattered into atoms.

out his revolver -

(pause)

She's gone. Martha's down.

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FOUR DALEKS appear through SMOKE at

the far end -

CUT TO:

yuli@sha

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CHAPTER

THIRTEEN: THE CHRISTMAS INVASION

VOICE 00V

I mean, is there

news of him?

TO:

58. INT.

CRUCIBLE LOWER DECK -

NIGHT

(Command deck

redressed.) More

sinister, quiet,

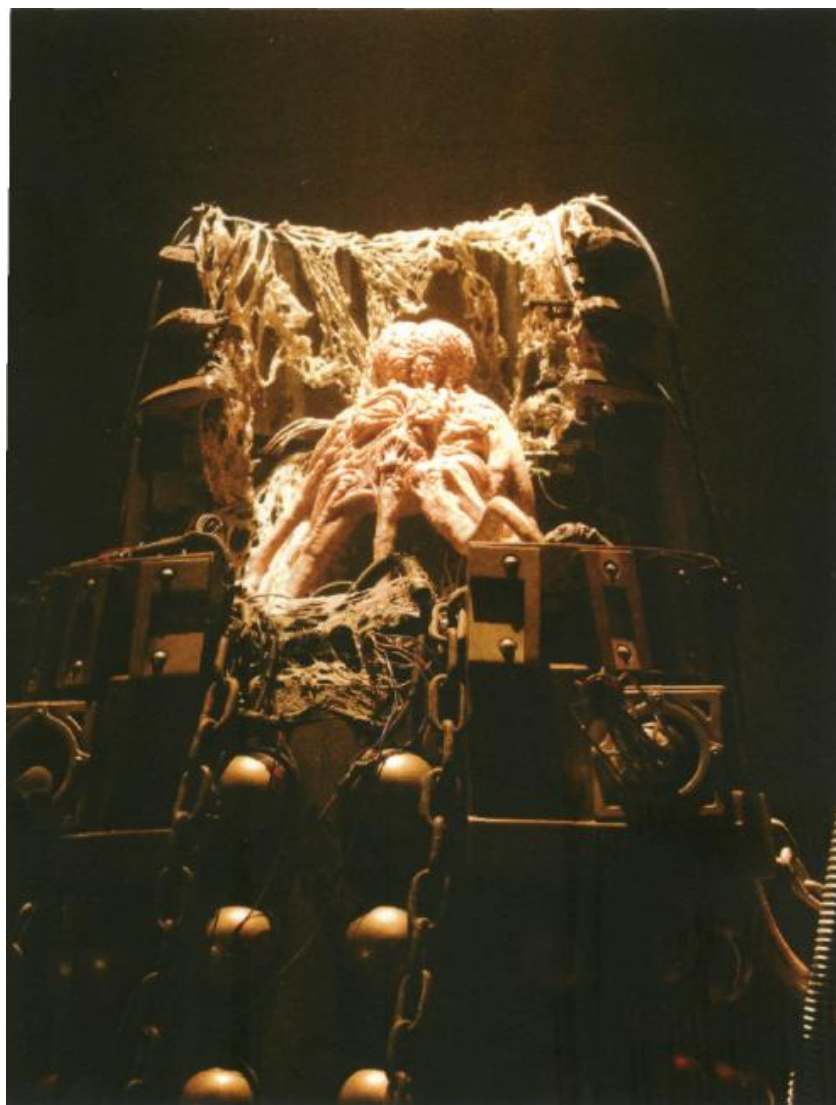
empty. A dark,

echoing space,

with three free-

standing Dalek-

type computer banks



semicircle.

voice. A FIGURE

shadow.

DALEK 00V

arranged in a wide

Still, only the

hidden in

SUPREME

reports of Time	Negative! No
Tardis. We are beyond	Lord or
reach!	the Doctor's
base, gliding	CU on a DALEK
	forward...
	VOICE
elevated you	If I had not
emotions, I could	above crude
mistake that tone for	almost
Beware your	one of victory.
	pride.
base, to find CU	Travelling up the
hand, chrome, with	HAND. A metal
jointed fingers,	elegant, multi-
The Abomination is insane.' Dalek Caan, damaged by his	
Emergency hovering above a buttons & switches	
Temporal Shift into the timelocked Time	
War. built into a panel...	
57. INT. CRUCIBLE COMMAND DECK -	
	SUPREME DALEK 00V
NIGHT	The Doctor
cannot stop us!	
	VOICE
DALEK 1 glides up to the SUPREME	
Dalek Caan is	And yet,
DALEK'S platform.	uneasy.

flicks a switch.	DALEK I	The HAND,
Earth forces defeated!		
deep foreground, out		With the figure
SPOTLIGHT SLAMS ON,	SUPREME DALEK	of focus - a
Commence the landings. Bring		far across
the room, throwing into		
the Humans here! Prepare the		harsh relief,
on a platform of its		
Crucible!		own...
Then, over COMMS, a cold, clever,		A weird
shape, like a Dalek has		
quiet voice:		been opened,
guttured and melted, its		
curved and warped.		harsh lines now
	VOICE 00V	
		SUPREME
DALEK 00V		
Supreme Dalek. Is there news?		
Abomination is insane.		The
	365	
	SUPREME	
DALEK		VOICE
Earth has been subjugated!		Show
respect. Without Dalek		

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THE WRITER'S TALE



Caan, none of this would be possible.

DALEK CAAN

...he is moving, in the dark,
and the wild and the lonely
places...

Its voice is childlike, sing-song,

mad. CUT CLOSER. In the middle
of the warped shell sits the
DALEK MUTANT, tentacles stirring;
but this creature is burnt and
blackened. Though its eye still
stares.

VOICE

Do you speak of the Doctor?

Tell me! Can you see him?

Silence in the Library's Professor River Song

(Alex Kingston) indulges in

DALEK CAAN

some sonic-screwdriver rivalry with

the Doctor (David Tennant).

...he is coming. Quietly slowly

quickly, the bad, bad man.

E'arthbound ships.

They have

Oh creator of us all. He is
Human Race.

a message for the

coming...

SARAH JANE

Put it through, let me

hear.

Hey, guess what else? We've cast Alex Kingston as
River Sarah & Luke listen, the sound of

Song in Steven's two-parted ALEX KINGSTON!

I radio-whine, tuning in...

bloody love her. Alex Kingston is the Doctor's wife! And

And then...

Dr Moon is Colin Salmon. Classy cast.

That old, terrible voice:

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY

22

DECEMBER

2007

03:04:00

GMT

DALEKS 00V

Exterminate!

Exterminate!

RE:

THE

ABOMINATION

IS

INSANE

Exterminate! EXTERMINATE!

I got rid of that whole Dalek descent on
Westminster SARAH JANE

o.

N..

(Scenes 31^0). It's the Daleks - why are they so
diplomatic? When I read that back to myself
on On Sarah Jane. Staggered. The

Thursday night, having been away from the script
for terror.

three days, I found my eyes skipping over those
scenes, CUT TO:

and I woke up this morning and thought, get rid of
them. I needed to lose some pages anyway. You have
to 26. INT. TORCHWOOD HUB - NIGHT

go down those blind alleys sometimes. Scenes
25--32 CAPTAIN JACK, hearing the

now go like this... ^Exterminate!' -
which remains

constant over these scenes -

25. INT. SARAH JANE SMITH'S ATTIC
punched. winded, as though

- NIGHT

CAPTAIN

JACK

SARAH JANE & LUKE at MR SMITH, ...no. Ohh
no...

displaying the SAME GRAPHICS.

GWEN

MR SMITH V/O Jack, what is it?
Who are

Sarah Jane, I'm receiving they? D'you know
them? Jack?

a communication from the

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CHAPTER THIRTEEN: THE CHRISTMAS

INVASION

CUT TO: FX: FLEETS OF DALEK SAUCERS

sweeping over the EARTH!

27. INT. UNIT HQ, MEW YORK CITY -
NIGHT

to be 41) on the

All UNIT STAFF frozen, listening.
subsequent scene
'Exterminate!'

now the first

CU MARTHA. Terrified.
with Dalek Caan's

the Chief

CUT TO:

28. INT. TORCHWOOD HUB - NIGHT

'Exterminate' continues. CAPTAIN
JACK is hugging GWEN & IANTO;
kisses Ianto on the top of his
head, then Gwen.
UNHELMETED,

CAPTAIN JACK

There's nothing I can do. I'm
sorry. We're dead.

CUT TO:

29. INT. SARAH JANE SMITH'S ATTIC

This is followed by Scene 33 (what used

Crucible Command Deck, shifting all

numbers, so Scene 50 (originally 58) is

one in the Crucible Vaults, ending

'He is coming...!', followed by Scene 51 in

Constable's Office...

51. INT. CHIEF CONSTABLE'S OFFICE

- NIGHT

Lights low, quiet, all strangely

calm. THREE JUDOON, one

standing back, on guard. THE DOCTOR

hunched over the terminal, with the

CHIEF CONSTABLE, frustrated.

THE DOCTOR

...there's nothing. No echo. No

decay. 27 planets have got to

leave some sort of trace...

- NIGHT

CHIEF CONSTABLE

SARAH JANE hugs LUKE. He's scared.

Perhaps if we scan for Zygma

Because she's crying.

Energy.

SARAH JANE

THE DOCTOR

You're so young. Oh God.

Tried it. I'll try again...

You're so young.

CUT TO:

But all this seen from a distance.

By DONNA. She's exhausted, sits

30. INT. ABANDONED COMPUTER SHOP
room.

alone towards the back of the

- NIGHT

She sighs, just sits there.

ROSE, alone, staring at the

computer screen. Hearing

'Exterminate!' Her worst fears.

She's crying, a little.

She pulls herself together, picks

up her gun, strides out -

CUT TO:

31.
NIGHT

EXT.

SHOPPING

STREET

-



ROSE steps out of the computer
store. Looks up.

FX: MASSIVE DALEK SAUCER roars
overhead! Shoots LASER!

PRAC FX: HUUUGE FIREBALL EXPLOSION
in the street!

CUT TO:

367

32. FX SHOT
commences.

The Dalek invasion of Earth

yul

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THE WRITER'S TALE

And then...

DONNA

...my whole planet's gone.

SLOW ZOOM into Donna. She's just

staring to the middle distance,

ALBINO SERVANT

lost in thought. But as the zoom

I mean the loss that is yet

creeps closer...

to come. God save you.

Natural sound lowers, muffled, then

The Albino walks away, Donna

fading to nothing...

watching, unnerved, then -

Bring in a new sound...

The Doctor, sharp, calling across -

Softly, but getting stronger...

THE DOCTOR

Donna! Come on! There must be

A heartbeat.

something, think!

Donna just staring.

DONNA

What sort of something?

Closer on her...

THE DOCTOR

Louder...

Some trace of the Earth, just

think - was there anything

Closer...

happening back in your day?

And...

Any sort of warning? Like,

electrical storms? Freak

weather? Patterns in the sky?

She snaps out of it as someone

steps into foreground - It's an

DONNA

ALBINO SERVANT. A gaunt, white

Well how should I know? Urn...

woman, 20s, humble, swathed in

not really, no, I don't think

black robes. She offers Donna a

so.

THE DOCTOR

ALBINO SERVANT

(turns away, brusque)

You need sustenance.

Oh never mind -

Take the water. It
purifies .

DONNA

...although... There was the bees

DONNA

disappearing.

Thanks.

THE DOCTOR

Donna takes the bowl, then.

The bees disappearing... The

But the Albino stays,

bees disappearing. The bees

staring.

disappearing!

DONNA (CONT'D)

And he's leaping round the

...sorry, what are you

terminal, stabbing buttons -

looking at?

china bowl.

CHIEF CONSTABLE

How is that significant?

ALBINO SERVANT

There was something on

your

back.

DONNA

Well, we've got these

insects, on Earth, called

bees, little flying things,

DONNA

How d'you know that?

and they were starting to



ALBINO SERVANT

You are something new.

Something terrible and new.

disappear. They stopped
colonising.

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(sad smile

I'm so sorry for your loss.

yuli@sha



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'Perhaps if we scan for Zygma Energy?' The 'Chief Constable' of the Shadow Proclamation.

Some people said it
was THE DOCTOR
pollution, or mobile phone (to
Donna, busy)
signals - The
Tandocca Scale is a
series
of wavelengths used as
THE DOCTOR a
carrier signal by Migrant
Or! They were going
back Bees. Infinitely small! No
home
! wonder we didn't see it,
it's

looking for a speck of like
DONNA cinnamon
in the Sahara, but
Back home
where? look -
THE DOCTOR Donna
runs to join him, seeing on
The planet Melissa Majoria! the
terminal -
DONNA GRAPHICS:
a MAP OF SPACE, with
Are you saying bees are tiny, thin,
dust-like trails
aliens?! scattered
across...
THE
DOCTOR DONNA
Don't be so daft. Not all of And
that's the Tandocca
them. But if the Migrant
Bees thing?
felt something coming, and
escaped...
Tandocca! THE DOCTOR
If the
teleport was using the
369
CHIEF
CONSTABLE Tandocca Scale... we can
follow
The Tandocca Scale... the
path...

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THE WRITER'S TALE

DONNA

And he slams the door -

And find the Earth? !

CUT TO:

THE DOCTOR

Oh yes!

54. INT. TARDIS - NIGHT

And he's running out of the room - !

THE DOCTOR runs back to the console

- slams levers - !

CUT TO:

52. INT. TARDIS - NIGHT

THE DOCTOR

Off we go then!

THE DOCTOR running round the

console, happy, with DONNA -

CUT TO:

THE DOCTOR

55. INT. SHADOW PROCLAMATION LOBBY

Tandocca, Tandocca, Tandocca...

- NIGHT

We're a bit late, the

signal's scattered. But it's

a start!

The wheeze and grind of ancient

engines starts up...

He runs down the ramp -

CHIEF CONSTABLE furious. JUDOON

raise weapons, ka-chik!

CUT TO:

CHIEF CONSTABLE

53. INT. SHADOW PROCLAMATION LOBBY

Doctor! I order you to stop!

- NIGHT

D'you hear me? Stop right

now!

THE DOCTOR pops his head out of the

door. THE CHIEF CONSTABLE stands a

FX: WIND sweeps across, and the

distance back, formal, with a FULL

TARDIS melts away...

GUARD OF ALL JUDOON. (In b/g, the

SPACE EXTRAS, monks & nuns etc,

CUT TO:

chaos still continuing, but way

back from the Tardis.)

56. INT. TARDIS - NIGHT

THE DOCTOR

I've got a blip! Just a blip!
But it's definitely a blip!

In flight. THE DOCTOR busy with the
controls, all energised. DONNA
smiling.

CHIEF CONSTABLE

Then according to Shadow
Proclamation Protocols, I
will have to commandeer your
equipment and transport.

DONNA

So the Shadow Proclamation's
got guns, and soldiers, and
spaceships, but no, we're
gonna face someone big enough
to steal 27 planets, all on
our own. Two of us!

THE DOCTOR

...oh, really, what for?

THE DOCTOR

Just you and me!

CHIEF CONSTABLE

We have to assume that the
planets were stolen with
hostile intent. The Seven
Hundred Societies have
declared war, Doctor. Right
across the universe. And you
will lead us into battle!

Big smile from both - then holding
on as the Tardis lurches -

CUT TO:

THE DOCTOR

Right, yes, course I will.
I'll just go and... get you

57. FX SHOT

FX: THE TARDIS spinning away into
the distance, a brave little box,

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through a HUGE VISTA OF OUTER

the key...

SPACE.

yuli@sha

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THE CHRISTMAS INVASION

I'm not very fond of the Shadow Proclamation. The it's
 funny how that e-mail to you yesterday clarified myChief Constable is the most
 thankless part ever. She worries - that since she has to say
 lame sci-fi lines, shehas to say terrible sci-fi lines like 'Perhaps if we scan
 for can only work if she's a sci-fi creature. I've renamed herZygma
 Energy' and 'TheTandocca Scale...' Some poor the Shadow
 Architect, made her albino and weird (hairactor! Giving her detail, flesh and
 interest would just scraped into a black snood, red eyes,
 solemn, swathedrack up the page count, so she's terribly stripped down.
 I in black robes), and given her a slight mysticism - notkeep
 wondering if I should cut the Shadow Proclamation hermit-in-
 a-cave mysticism, just an albino freakiness - socompletely, but without it... well,
 the Doctor would sit that she's sort of interesting now. Not
 fascinating, justin the TARDIS, scanning things, until, yes, he finds
 the interesting.Earth. It would be strangely domestic. No
 struggle, no Right, here's more...journey, no obstacles. He
 has to have a journey. Should
 the Shadow Proclamation be replaced with
 something 58. EXT. SUBURBAN STREET #2 - NIGHT

more mystic, like a trip to a barren world to consult CU
 on a DALEK spinning round on thesome psychic hermit? But that's equally bollocks. I
 hate spot.that sort of spooky
 crap. DALEK 1

Also, I can feel the start of a cold. I cannot have a
 cold. All Humans will leave theirI just can't. I
 won't. homes! The males, the
 females,
 the descendants; you

will
 come with us! ResistanceFROM: RUSSELL T DAVIES TO: BENJAMIN
 COOK is useless!SUNDAY 23
 DECEMBER 2007 02:40:20 GMT

FX:
 MULTIPLICATION WIDE SHOT.RE: THE ABOMINATION IS
 INSANE PEOPLE leaving every home -
 couples

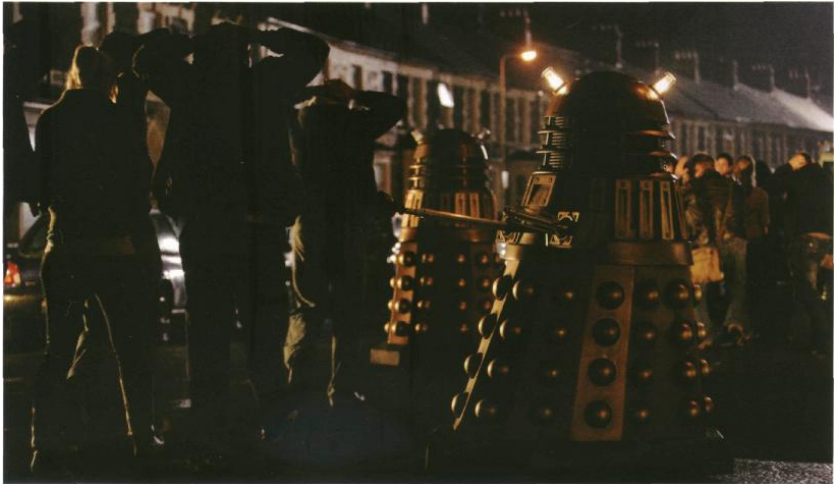
hugging,
 scared, some with handsI went back and fixed the Chief Constable. Her

main

up, KIDS looking scared, but all

walking to

the centre of the road, problem was being a Chief Constable, so I decided -
and to form a line. MULTIPLICATION PRAC



'All Humans will leave their homes! The males, the females, the descendants!' Daleks - Invasion Earth 2008 AD.

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DOCTOR WHO THE WRITER'S TALE



'Good splodge of paint, they're blinded!' Wilf (Bernard Cribbins) and Sylvia (Jacqueline King) hide in the shadows.

DALEKS on guard. From one
house: Good splodge of paint,
SCARED MAN, WIFE and 14 Y/O
SON, they're blinded!
walking out.

But then
they look back to the
SCARED MAN street,
hearing -
Where are you taking us?

MAN SCARED
DALEK
1 We're not going! D'you hear
Daleks do not answer
Human me? Laura, get back in the
questions! Form a
line! house! Simon! Get inside!

CUT TO WILF. He's a good distance	Wife
& son run back to the house,	
away, hidden in the shadows of an	the
man throws a brick -	
alley. Grim. Holding a PAINT GUN.	
	- which just
bounces off the Dalek,	
SYLVIA, terrified, creeps up behind	<i>clang!</i>
him,	
whispers:	SCARED
MAN (CONT'D)	
	Get
back in the sky, get back	
SYLVIA	
	where
you came from, and	
Dad. Please come home.	
	leave
us alone!	
They're leaving our street	
alone.	And he
follows his wife, runs into	
	the house -
the front door slams	
WILF	shut -
I've got a weapon!	
	THREE
DALEKS calmly glide in	
SYLVIA	front of
the house. (All the	
It's a paint gun!	PEOPLE
standing, staring, frozen,	
	terrified.)
WILF	
Exactly!	Those
	Dalek
things,	DALEK 1

eye! they've only got one
Maximum extermination!

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CHAPTER THIRTEEN: THE CHRISTMAS

INVASION

FX: ALL THREE DALEKS FIRE, three
DALEK BLOWS

constant beams -

(PRAC FX? CG?): ALL THE WINDOWS OF
dazed,

THE HOUSE BLAST OUT!

CUT TO Wilf & Sylvia, horrified.
shattered

WILF

...monsters .

SYLVIA

Please, Dad. Come home.

And Wilf goes with her. They run
away, into the shadows...

In the street, the Daleks turn to
the lined-up people.

DALEK 1

Now march! You will be taken
to the Crucible!

And the people, scared, defeated,
begin to march...

CUT TO:

59. EXT. SUBURBAN STREET #3 - NIGHT

WILF & SYLVIA run out of the alley,
into a new street -

PRAC FX: WHOOMPH.'!' THE

UP!

Wilf & Sylvia flinching back,

staring...

THROW FOCUS: behind the

Dalek: ROSE TYLER. With her great
big, now-smoking, sci-fi gun.

ROSE

You're Donna Noble's family,

right? I'm Rose Tyler. And I
need you!

CUT TO:

Where one solitary DALEK faces
them, middle of the road. ,

DALEK 2

Halt! You will come with me!

WILF

Will I heck!

And he lifts his PAINT GUN, fires -
SPLAT! Yellow paint on the Dalek's
eyestalk!

The Dalek twitches, shudders, but -

DALEK 2



Engaging bodywork repair!

FX: CU EYESTALK, yellow paint
smokes, evaporates, gone.

SYLVIA

I warned you...

DALEK 2

Hostility will not be

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tolerated! Exterminate!

Exterminate! Exterm -

Rose Tyler - Dalek Killer!

yuli@sha

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THE WRITER'S TALE

60. INT. NOBLES' HOUSE, LIVING ROOM

SYLVIA

- NIGHT

Oh don't be ridiculous!

WILF passing ROSE his phone, but
both despairing...

WILF

The sky is full of planets!

We're being invaded by pepper
pots! And you're calling me

WILF

I tried calling her. But I
can't get through!

ridiculous!

But Rose sits, defeated.

ROSE

My phone's the same, like
they're out of range or
something.

ROSE

You were my last hope. I
thought if you knew where
Donna was... But if we can't
find the Doctor...

WILF

She's still with the Doctor,
I know that much! Last time
she phoned, it was a planet
called Midnight. Made of

(pause)

The Daleks have won.

TO:

CUT

diamonds!

SYLVIA watching them like they're
mad.

SYLVIA

What the hell are you two on
about?

WILF

Donna. She's out there, in
space, with that Doctor. She

61. INT. TORCHWOOD HUB - NIGHT

GWEN at a terminal, IANTO at a
second. But CAPTAIN JACK is just
sitting on the floor, a distance
away. Defeated. Over this, RADIO
VOICES of Daleks at work. Quiet:

GWEN

They're taking people off the
streets. What for? Jack? What

travels with him. Fighting
aliens!

do they need them for?

Both looking at Jack. No reply.

What do they need them for?' Gwen refuses to give

up

GWEN (CONT'D)

Well, that's a great
strategy. Nice one, Jack,
yeah. Let's just all give up!

CAPTAIN JACK

(bitter, quiet)

Still don't get it, do you?

It's the Daleks. There is
nothing we can do. Nothing.

And that scares Gwen & lanto more
than anything.

WIDE SHOT Hub, all useless. Just
victorious Dalek voices.



CUT TO:

62. INT. SARAH JANE SMITH'S ATTIC

- NIGHT

Dalek RADIO VOICES carry over, via
Mr Smith. But SARAH JANE & LUKE

sitting well back. Quiet, helpless.

374

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are



CHRISTMAS INVASION

CHAPTER THIRTEEN: THE

FX: the TARDIS, small, just spinning slowly on the spot. Around it, the blue-and-gold gas-clouds seen backing the Planetary Array. But with no planets. Just empty space.

CUT TO:

65. INT. TARDIS - NIGHT

THE DOCTOR still at the scanner. Quiet, worried.

THE DOCTOR

I came here when I was just a kid. 90 years old. It was

the centre of a Rift in time
and space...

DONNA

But where are the planets?

'You can stop them, can't you, Mum?1
DOCTOR

THE

Nowhere. The Tandocca trail
stops dead. End of the line.

LUKE

You can stop them, can't
you, mum? You'll think of
something. You always do.

DONNA

So what do we do?

No reply. The Doctor's frozen,

standing still, lost.

SARAH JANE

Not this time.

(looks up)

Where is he?

DONNA (CONT'D)

Doctor? What do we do?

(no reply)

WIDE SHOT. The two of them, alone.

Don't do this to me. Tell me.
What are we gonna do?

CUT TO:

THE DOCTOR

...I don't know.

DONNA

Don't say that. Don't you
dare. You never give up.

Doctor! Think of something!

Please.

The Doctor just steps back.

THE DOCTOR

...it's stopped.

DONNA

Against

What d'you mean? Is that good
or bad? Where are we?

the rail. Powerless.

Which scares Donna to death.

The Doctor reads the scanner. In

She puts her hands to her face,

w.

a e ..

dismayed, close to tears.

THE DOCTOR

WIDE SHOT of the Tardis,

neither of

The Medusa Cascade.

them moving. Helpless.

CUT TO:

Bring in score, over this.

Haunting, lyrical music...

64. FX SHOT

MIX TO:

yuli@sha

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THE WRITER'S TALE

66. INT. TORCHWOOD HUB - NIGHT

SARAH JANE

Someone calling for help.

Music over: CAPTAIN JACK still

Nothing we can do.

hunched on the floor, against the

wall. IANTO sitting separately,

LUKE

desolate. GWEN sitting apart,

But look at Mr Smith.

upset, hearing, under the music;

Dalek radio voices; the sound of

MR SMITH' s CRYSTAL DISPLAY has

the world ending.

been replaced by a screen of white

noise. A face, lost in static.

All dead and hopeless.

CUT TO NOBLES' LIVING ROOM. ROSE

MIX TO: looking up...

67. INT. SARAH JANE SMITH'S ATTIC

The Nobles have got an old

- NIGHT

COMPUTER on a dresser. The screen

is shashing with white noise, an

Music over: SARAH JANE just holding

obscured face...

LUKE. Dalek radio voices in b/g,

victorious.

WOMAN'S VOICE

...if you can hear me, then

Sarah Jane Smith, with no hope.

please respond. This message

is of utmost importance. And

CUT TO:

we haven' t got much time...

68. INT. NOBLES' HOUSE, LIVING ROOM

ROSE

- NIGHT

I know that voice...

WILF on the settee, hugging poor

CUT TO THE HUB, GWEN moving to the

SYLVIA, who's crying. ROSE sitting

computer.

alone. Haunted, defeated. Distant

Dalek voices from the street

GWEN

barking commands.

Someone's trying to get in

touch.

And then...

CAPTAIN JACK

A sound.

Whole world's crying out.

Like a radio tuning in, white noise

GWEN

shashing. And under the noise,

But I've heard that voice

fluctuating...

before.

A WOMAN'S VOICE.

IAN TO

Sounds like... Can't be.

(SC.66, 67, 68 continuing,

intercutting them constantly.)

CAPTAIN JACK

Just leave it.

IN THE HUB. GWEN looks up. Hearing...

WOMAN'S VOICE

WOMAN'S VOICE

Captain Jack Harkness. Shame

...can anyone hear me? The

on you. You will stand to

Subwave Network is open.

attention, sir, and answer

You should be able to hear

me!

my voice. Is there anyone

there...?

CAPTAIN JACK

Whaaat...? !

CUT TO SARAH JANE'S ATTIC. Luke

hearing this.

And he runs to Gwen's terminal,

lanto going with him - Jack stabs a

LUKE

button, and the screen clears, to

reveal -

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Who's that...?

yuli@sha

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Penelope Wilton returns as., oh, you know who she is!

HARRIET JONES!
HOUSE, Rose

CAPTAIN JACK (CONT'D)
I don't believe it.

HARRIET
(shows passport)
Harriet Jones. Former Prime
Minister.

CAPTAIN JACK

CUT TO THE NOBLES'

yelling at the screen, which now
shows Harriet.

ROSE
Harriet! I'm here! Ohhhhh,
she can't hear me -
(to Wilf)
Have you got a webcam?

WILF

I know who you are!

(of Sylvia)

She wouldn't let me, she says

377

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THE WRITER'S TALE

they're naughty.
staring at the same display,
listening to every word, unable to
speak.)

ROSE

I can't speak to her!

CUT TO:

CUT TO SARAH JANE'S ATTIC, HARRIET 69. INT. HARRIET'S
COTTAGE - NIGHT

on Mr Smith's screen. Sarah Jane
running to Mr Smith, energised,
with Luke.

(Still intercutting sc.66, 67, 68,
all the way to sc.72)

HARRIET

And you, Sarah Jane Smith,
13 Bannerman Road, are you
there?

HARRIET sitting at her COMPUTER.
Lovely old house in the country,
classy. On screen, Harriet can see
herself, Torchwood, Sarah Jane, and
the fourth panel of shash.

SARAH JANE

I'm here! That's me! Sorry
ma'am.

HARRIET

The fourth contact seems to
be having trouble getting
through.

HARRIET

Good, now let's see if we can
all talk to each other.

ROSE

She leans forward, presses a
button.

That's me! Harriet! That's
e
m !

HARRIET

On Mr Smith's screen, Gwen's
terminal, and the Nobles' computer,
the image divides into four;
displaying COMPUTER POVs of

I'll just boost the signal...
And the FOURTH PANEL shashes,
resolves into...

HARRIET, JACK, SARAH JANE, the
fourth square still just white
noise. (Rose, Wilf & Sylvia,

MARTHA!

MARTHA

...hello...?

'Let's see if we can all talk to each other.'

Reaction in the Hub!! Joy!

CAPTAIN JACK

Martha Jones!!

IAN TO

She made it!

GWEN

Oh my God, you're alive!

Rose pissed off.

ROSE

Who's she? I want to get
through!



CAPTAIN JACK

Martha, where are you?!

CUT TO:

70. INT. JONES' HOUSE - NIGHT

378

CLOSE ON MARTHA, b/g hidden, at

yuli@sha

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THE CHRISTMAS INVASION



Project Indigo takes Martha Jones to the one place she wants to be -
back home with her mother, Francine (Adjoa Andoh).

laptop & webcam, smiling. Only
now REVEAL this as the JONES'

HOUSE, as
Martha sees -

MARTHA

I guess Project
Indigo MARTHA
was more clever than
we ...mum!

thought. One second I was in
Manhattan... FRANCINE
JONES! Standing, staring,
astonished!

WHITEOUT, FLASHBACK SC.47, MARTHA

vanishing, WHITEOUT TO -
 Francine runs to Martha. Hugs her.
 CUT
 TO: WHITEOUT -
 71. INT. JONES' HOUSE -
 EARLIER CUT
 TO:
 THAT NIGHT
 72. INT.
 JONES' HOUSE - NIGHT
 MARTHA in the harness, on the floor,
 dazed. Looking
 up... (INTERCUTTING WITH SC.66, 67,
 68 and now
 69.)
 MARTHA V/O
 Next second... Maybe
 Indigo MARTHA at the laptop, now REVEALING
 tapped into my mind. Cos
 I FRANCINE sitting next to her - not
 ended up in the one place I visible on
 the webcam image.
 379
 wanted to be.

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DOCTOR WHO THE WRITER'S TALE



Harriet Jones activates the Subwave Network - thanks to Mr Copper.

	FRANCINE	CAPTAIN
JACK		
	You came home. At the end of	I've been following
your		
	the world, you came back to	work. Nice job with
the		
	me.	Gorgon.
	MARTHA	SARAH
JANE		
	(to the computer)	Yeah, well I've been
staying		
	But then all of a sudden,	away from you lot. Too
many		
	it's like the laptop turned	guns !
	itself on.	
		CAPTAIN JACK
	HARRIET	All the same, might I
say...		

It did. That was me.

Looking good, ma'am.

(passport)

Harriet Jones, former Prime

SARAH

JANE

Minister.

(bashful)

Really? Oh. Thank you.

MARTHA

Yes, I know who you are.

HARRIET

Not now, Captain. And

Martha

HARRIET

Jones, former

companion of

I thought it was about time
we all met. Given the current
crisis. Torchwood, this is
Sarah

the Doctor -

ROSE

380

Jane Smith.

Oy! So was I! !

yuli@

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INVASION

CHAPTER THIRTEEN: THE CHRISTMAS

MARTHA

But how did you find me, in my
mother's house?

FRANCINE

Oh, don't tell me, the Prime
Minister was tapping my
phone. Again!

HARRIET

This, ladies and gentlemen,
this... is the Subwave Network.
A sentient piece of software.
Programmed to seek out anyone
and everyone, who can help to
contact the Doctor.

MARTHA

What if the Daleks can hear
us? They're outside, they're
everywhere -

HARRIET

No, that's the beauty of the
Subwave, it's invisible.

SARAH JANE

What, and you invented it?

HARRIET

I developed it. It was

MARTHA

But we've tried - the
Doctor's got my phone, on
the Tardis, but I can't get
through.

ROSE

Nor me! I was here first!

HARRIET

That's why we need the
Subwave. To bring us all
together. That phone is a
link with the Tardis, and if
we boost the signal... If we
combine forces, and transmit
with the power of the
Torchwood Rift, and a Zylok
computer, perhaps we can find
him.

CAPTAIN JACK

...that could work!

SARAH JANE

Mr Smith, does that make
sense?

MR SMITH V/O

It is 50% possible.

GWEN

created by the Mr Copper
Foundation.

CAPTAIN JACK

Excuse me, ma'am, but, if
you're looking for the
Doctor... didn't he depose you?

HARRIET

He did. And I've spent a long
time wondering about that.
Whether I was wrong. And he
was right.

(pause)

But I stand by my actions,
to this day. Because I knew
this would happen. I knew,
one day, the Earth would be
in danger, and the Doctor
would fail to appear. I told
him so myself. And he didn't
listen. So I've dedicated my
retirement to prepare for
this moment.

WILF

Marvellous woman, I voted
for her.

SYLVIA

You did not!

50% is better than nothing!

LUKE steps forward into Sarah

Jane's shot. Excited:

LUKE

But Mr Smith can do better
than that! He can link up
with every telephone exchange
on Earth! What if we get the
whole world to call Doctor
Jones's number, all at the
same time? Every phone, every
modem, every router! Billions
of phones, calling out, all
at once!

CAPTAIN JACK

Brilliant! Who's the kid?

SARAH JANE

That's my son!

CAPTAIN JACK

Captain Jack Harkness, nice
to meet you.

SARAH JANE

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And he's 14.

We won't keep that line, but ha ha ha.

yuli@sha

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THE WRITER'S TALE

HARRIET

Then I suggest we start work.

People are dying out there -

IAN TO

But, urn... excuse me, sorry,

Ianto Jones, hello. But if

we start transmitting, this

Subwave Network is going to

become visible. I mean, to

the Daleks.

HARRIET

since The Christmas

Indeed. And they will trace
title that was! She's very

it back to me. But my life

doesn't matter. Not if it

saves the Earth.

Silence. Then Captain Jack salutes

her.

CAPTAIN JACK

Ma'am.

HARRIET

Damned. That would work. But I hope it's Harriet.

DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

SUNDAY 23 DECEMBER

2007 11:40:13 GMT

RE: THE ABOMINATION

IS INSANE

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SUNDAY 23 DECEMBER 2007 07:30:09 GMT

RE: THE ABOMINATION IS INSANE

FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

MONDAY 24 DECEMBER

2007 03:24:43 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 23 DECEMBER 2007 10:32:01 GMT

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CHAPTER THIRTEEN:

THE CHRISTMAS INVASION

Silence. Then Captain Jack salutes
her.

CAPTAIN JACK

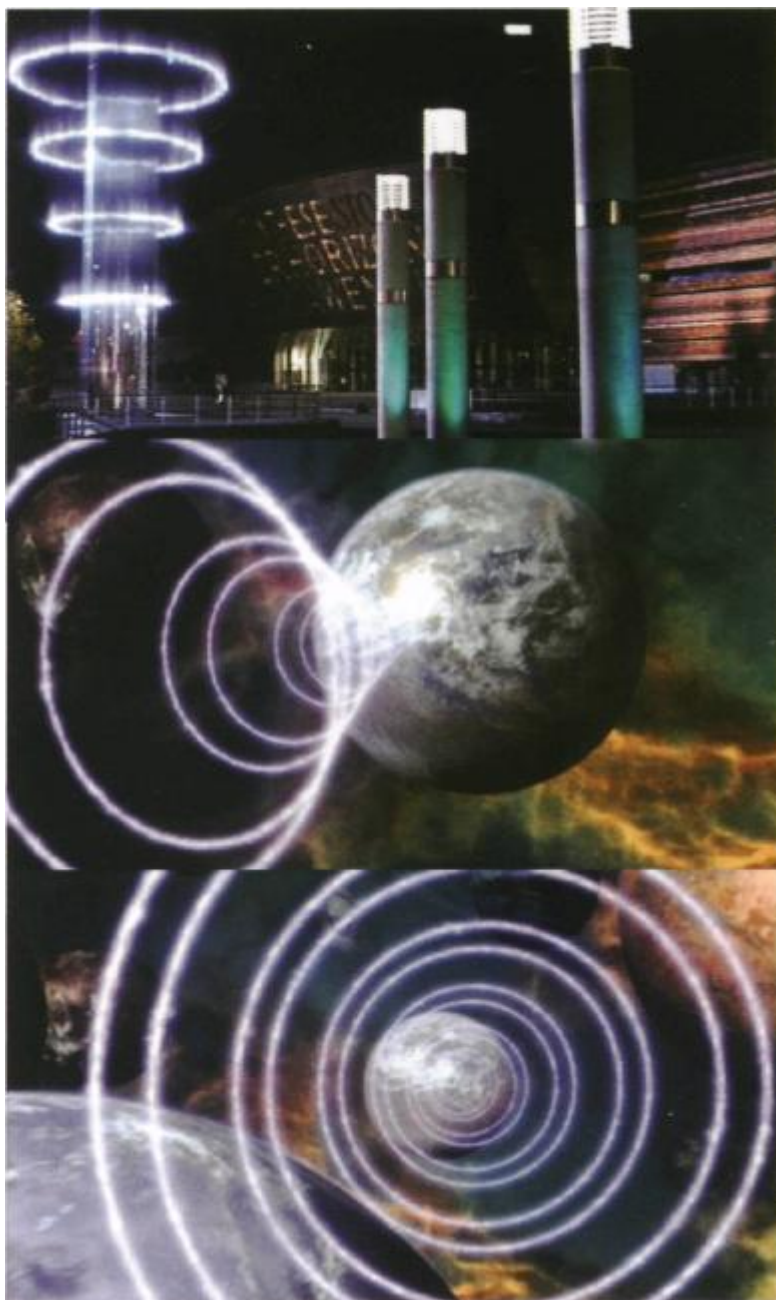
Ma'am.

HARRIET

Thank you, Captain. But
people are dying out there,
on the streets. That's enough
talk. Let's do it!

CUT

TO:



71. INT. CRUCIBLE COMMAND DECK

- NIGHT2

ALARM BLARES! FOUR DALEKS spin
round to the SUPREME DALEK -

DALEK 1

Emergency! Unknown network
transmitting!

DALEK 2

Identified as Subwave Network!

SUPREME DALEK

Trace it! Find it! Destroy!

CUT TO:

72. INT. TORCHWOOD HUB - NIGHT

Action, fast - CAPTAIN JACK & GWEN
running from one terminal to the
other, stabbing buttons like crazy -
Unknown network transmitting!"

'Emergency!

IANTO hauling a big co-axial cable
across the floor, to join it up to
the terminals -

together -

SARAH

JANE

CAPTAIN

JACK

Connecting you to Mr Smith!

Rift Power activated!

LUKE

GWEN

All

telephone networks

All

terminals

coordinated!

combined!

IANTO

TO:

National grid online - giving

you everything we've got!

74. INT.

JONES' HOUSE - NIGHT

CUT TO:

MARTHA with

FRANCINE, connecting

her mobile to the

laptop -

73. INT. SARAH JANE SMITH'S ATTIC

NIGHT

MARTHA

Sending

you the number - now!

SARAH JANE & LUKE slamming levers

TO:

2 Scenes 61 (in the Torchwood Hub) and 62 (in Sarah Jane's attic) have

been deleted, shifting all subsequent scene numbers, so Captain Jack
COTTAGE - NIGHT

75. INT. HARRIET'S

383

saluting Harriet is now Scene 70, followed by this, Scene 71, on the

Crucible Command Deck.

HARRIET

stabbing buttons -

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THE WRITER'S TALE

HARRIET

Opening Subwave Network to

maximum -

Only now revealing that her

COMPUTER is surrounded by extra

SERVERS & HARD DRIVES & WIRES, all

now illuminating, LIGHTS flashing,

huge hum of power!

76. INT. SARAH JANE'S ATTIC - NIGHT

SARAH JANE & LUKE, as NEW LIGHTS

around MR SMITH blaze -

SARAH JANE

Receiving you! Go on, Mr

Smith, make that call!

MR SMITH V/O

Calling the Doctor!

77. INT. NOBLES' HOUSE, LIVING ROOM

- NIGHT

ROSE watching, clutching her

mobile.

80. FX SHOT

FX: HIGH SHOT - DALEK SAUCER zooms

past foreground - clearing to

reveal THE SOUTH WALES COAST, with

CONCENTRIC CIRCLES pulsing out of

CARDIFF! Bip-bip-bip...

FX: WIDE SHOT OF EARTH, in the

PLANETARY ARRAY, CONCENTRIC CIRCLES

CUT TO: spreading out, bip-bip-bip, into

the universe...

CUT TO:

81. INT. TARDIS - NIGHT

WIDE SHOT. THE DOCTOR & DONNA

standing apart. Defeated.

Then...

Bip-bip-bip...

Both look up. Look round. What...?

CUT TO:

And realise - !

THE DOCTOR

The phone!!!

DONNA

Martha's phone!!!

ROSE

So am I!

(to Wilf & Sylvia)

Get your phones! Any phone!

Dial that number!

Both diving for it - both

listening, heads together -

THE DOCTOR

Martha?! Is that you??

CUT TO:

But the phone is just going

78. INT. TORCHWOOD HUB - NIGHT

bip-bip-bip-

CAPTAIN JACK, GWEN, IANTO, all

THE DOCTOR (CONT'D)

busy, slamming switches -

It's a signal! She's calling

us!

CAPTAIN JACK

Aaaand sending - !

DONNA

Can we follow it?

FX: ARCS OF ELECTRICITY SHOOT UP

THE WATER-TOWER -

THE DOCTOR

Just watch me!

CUT TO:

And he's at the controls like a

79. EXT. ROALD DAHL PLASS - NIGHT

wild thing -

CUT TO:

FX: ARCS OF ELECTRICITY shoot up

the WATER TOWER, and at the top,

82. INT. CRUCIBLE COMMAND DECK -

they become concentric circles of

MIGHT

blue, old-fashioned transmitter

graphics, pulsing out, bip-bip-bip...

CUT TO: computer banks.

yuli@sha



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CHAPTER THIRTEEN: THE CHRISTMAS

INVASION

DALEK 1

Signal cannot be stopped!

SUPREME DALEK

Find the point of origin!

Find and exterminate!

Again, the cold, calm voice:

VOICE 00V

I warned you, Supreme One...

CUT TO:

83. INT. CRUCIBLE VAULTS - NIGHT

WIDE SHOT, the FIGURE gliding
forward, still a silhouette, a
Dalek base with what appears to be
a man, sitting inside..

VOICE

Just as Dalek Caan foretold.

The Children of Time are
moving against us. It is
their destiny.

DALEK CAAN is giggling, insane.

DALEK CAAN

One of them will die. Ohh,
one of the pretty Children
will die.

CUT TO:

84. INT. CRUCIBLE COMMAND DECK -
NIGHT

SUPREME DALEK furious -

SUPREME DALEK

All of them will die!

Exterminate!

CUT TO:

85. INT. TORCHWOOD HUB - NIGHT



PRAC EXPLOSIONS from the terminals

& from LANTO'S CABLING -

CAPTAIN JACK

Keep it going!! Come on

Doctor! Answer the call!

CUT TO:

86. INT. JONES' HOUSE - NIGHT

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HOUSE LIGHTS flickering. MARTHA

'Find the point of origin! Find and
exterminate!'

yulic

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THE WRITER'S TALE

clutching her phone, almost
praying. FRANCINE holding her
mobile too.

SARAH JANE

Mr Smith now at 200%! Come
on, Doctor!!

MARTHA

CUT TO:

Come on, come on, come on...

91. INT. TORCHWOOD HUB - NIGHT

CUT TO:

CAPTAIN JACK & GWEN frantic in b/g,

87. INT. NOBLES' HOUSE, LIVING ROOM
- NIGHT

IAN TO at his terminal -

IAN TO

Harriet! A saucer's locked

HOUSE LIGHTS flickering. ROSE

on to your location, they've

clutching her mobile, WILF his,

found you!

SYLVIA hers. Willing them to work.

Then Rose holds hers up like an

CUT TO:

offering...

92. INT. HARRIET'S COTTAGE - NIGHT

HIGH SHOT, ROSE & MOBILE. And she's
desperate.

HARRIET

ROSE

I'm aware of that. Just keep
transmitting.

Find me, Doctor. Find me.

CUT TO:

Behind her, PRAC FX: SIDE-ON to
the French windows, as they blast
open, WHITE LIGHT AND SMOKE raging

88. INT. TARDIS - NIGHT

THE DOCTOR

Got it!!! Locking on!

through, the sound of a saucer
landing... Harriet composed, calm,

keeps working, doesn't even look

round.

WHOOMPH!, *whole Tardis shakes, and*

CUT

TO:

plunges into RED LIGHTING STATE!

And it keeps SHAKING, SHUDDERING.

Holding on tight, but they both

laugh! Exhilarated!

93. INT. TARDIS - NIGHT

RED LIGHT, WHOLE PLACE SHAKING.

PRAC FX: SHEETS OF FLAME erupting
from under the central grid. PRAC

CUT TO:

EXPLOSIONS from the console! THE

89. INT. TORCHWOOD HUB - NIGHT

The phone call's pulling us through!'

More PRAC EXPLOSIONS from the
terminals, but gleeful -

CAPTAIN JACK

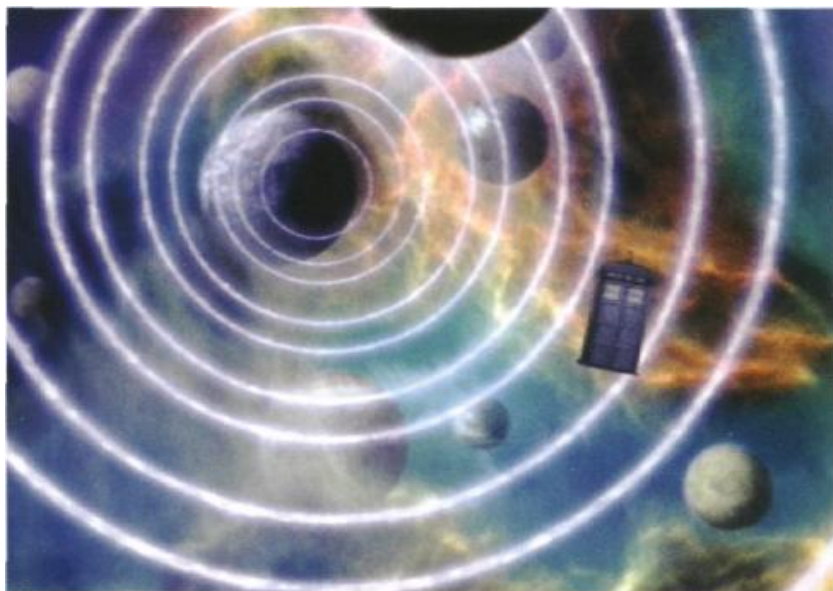
I think we've got a fix!

GWEN

Is it him?!

CAPTAIN JACK

Who else could it be?



CUT TO:

90. INT. SARAH JANE SMITH'S ATTIC

- NIGHT

PRAC EXPLOSIONS from MR SMITH,

SARAH JANE & LUKE keep going -

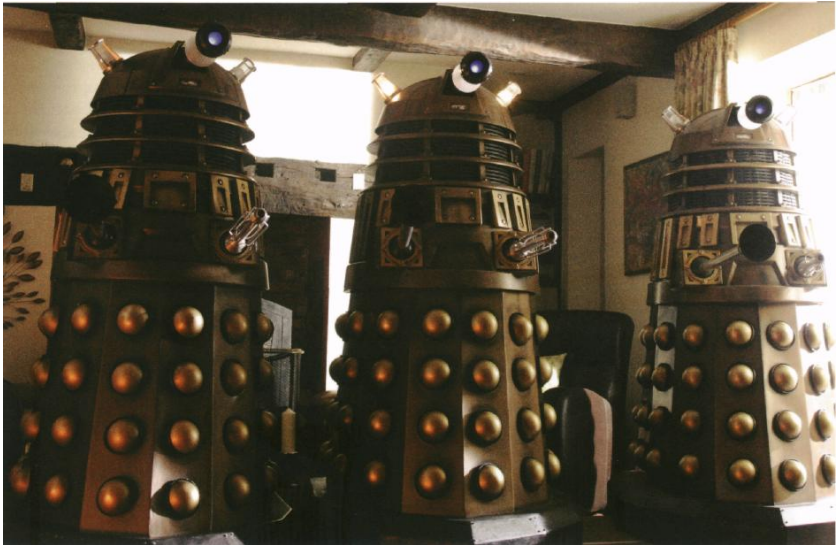
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CHRISTMAS INVASION



We know who you are. The Daleks track down Harriet,

DOCTOR & DONNA clinging on -
JACK 00V

CAPTAIN

there!

Harriet, get out of

THE DOCTOR

We're travelling through time!

HARRIET

me.

And tell the Doctor from

DONNA
companions well.

He chose his

What, they're in the future?

It's been an honour.

THE DOCTOR

And she stands, turns.

With

One second in the future! But
the phone call's pulling us
through!

dignity.

through her

THREE DALEKS gliding

French windows, face her.

CUT TO:

She holds up her passport.

94. INT. HARRIET'S COTTAGE - NIGHT

HARRIET

(CONT'D)

HARRIET calm, pressing a final
Former Prime
button.

Harriet Jones.

Minister.

HARRIET

DALEK 1

Captain. I'm transferring the
are.

We know who you

Subwave Network through to
you. You're in charge now.

HARRIET

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Good luck.
Of any

Oh, you know nothing.

yuli

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THE WRITER'S TALE

Human. And that will be your
downfall.

97. INT. TARDIS - NIGHT

THE DOCTOR

CU DALEK...

Three! Two! One!

DALEK 1

DONNA

Exterminate!

Come onnnnnnn '.

CUT TO:

CUT TO:

98. FX SHOT

95. INT. TARDIS - NIGHT

FX: TARDIS buffeted by WHITE

WILD LURCHING now, PRAC FLAME,

CIRCLES, which then rip free -

EXPLOSIONS -

FX: and suddenly, all is calm, the

THE DOCTOR

TARDIS spinning free, into the now-

Here we go - !

visible PLANETARY ARRAY, the 27

planets, the Earth - like the whole

CUT TO: system just ripped into sight -

96. FX SHOT

CUT TO:

EX: TARDIS, with the empty Medusa

99. INT. TARDIS - NIGHT

Cascade as b/g, being battered by

concentric circles of HARD, BLAZING

Calm again. THE DOCTOR & DONNA

WHITE LIGHT -

the scanner, overjoyed.

CUT TO:

THE DOCTOR

27 planets! And there's the

Earth!

DONNA

Why couldn't we see them?!

THE DOCTOR

at

The entire Medusa Cascade
has been put a second out
of synch with the rest of
the universe. Perfect hiding
place, a tiny little pocket
of time. But we found them!

The scanner fizzles, whines, tuning
in. The Doctor puzzled.

THE DOCTOR (CONT'D)

What's that...? Hold on. Some
sort of Subwave Network...



And on screen, the four part-image;

TORCHWOOD, SARAH JANE, MARTHA.

With

Harriet's square now just static.

But CAPTAIN JACK, GWEN, IANTO,
SARAH JANE, LUKE & MARTHA can see
the Doctor - they're all going

mental!

But while ROSE can see him - he
can't see her!

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Harriet Jones's last stand.

Merry Christmas!

yuli@sha

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CHRISTMAS INVASION

CHAPTER THIR TEEN: THE

I won't be back online until Friday now. Days off!
Russell

Text message from:

Maybe a break will do me good. Although, I'll just
10:08

Sent: 26-Dec-2007

be thinking about the script. It's Christmas Eve, and
phoning Phil, Julie's phoning

F*****G HELL!!! I'm

I'm dying to get back to work already. I'd better work
mental!

me, we're all going

out what that bloody Osterhagen Key does. (It was

called the Stattenheim Key in earlier drafts, but I prefer
Russell

Text message from:

Osterhagen. I went on a website of German surnames to
11:31

Sent: 26-Dec-2007

find that.)
just thought I'd spell it

Twelve point two!!! I

how good it looks. I'm still

out in words to see

Text message from: Russell
get over those figures. I am

laughing. I can't

Sent: 25-Dec-2007 12:28
Everyone is so happy.

reeling.

Merry Xmas, Benjamino!

Shame
nothing

there's

Text message from: Ben

good
tonight...

on

TV

Sent: 26-Dec-2007 11:38

think, just a week ago,

And to

Text message from: Ben
were walking around

you

Sent: 25-Dec-2007 15:34
with no trousers. That's

Soho

Oh, I
I'm

don't know,
some comeback, Russell.

counting down the minutes

till To The

Manor

Bom!

Ha!

Text message from: Russell

Merry Xmas to
yours.

you and

Sent: 26-Dec-2007 11:45

I'm stuffed
have

already. I'll

hope my lucky trousers

put on a
time

stone by the
played some part in our

Voyage of the
on.

Damned is

ratings victory.

Text message from: Ben

Sent:
20:10

25-Dec-2007

Text message from: Ben

Watching Doctor Who with
the
Sent: 26-Dec-2007 11:51
family is so stressful. But it
went
The final,
down well. consolidated
figure will be closer to

13 million, surely?

Text message from: Russell That's incredible.
It must make all the stressing

Sent: 25-Dec-2007 20:13 worthwhile?

Various members of my family are now
bleeding and wounded because they
Text
message from: Russell

TALKED!!! For the love of Clom! The
Sent: 26-Dec-2007 12:42

punishments will continue all night. Still, I might Oh yes, it
does. Mind you, it's swiftly followed

be biased, but I loved that Special. It worked by the
terrifying thought: NEXT YEAR! But sod

well with the kids here too -just as it should. that for
now. You've got to take time to enjoy it.

Text message from: Ben FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

THURSDAY 27
DECEMBER 2007 23:44:10 GMT

Sent: 26-Dec-2007 09:56

So what do you make of the viewing figures? 12.2
MILLION!!!

An overnight estimate of 12.2 MILLION! OH MY

GOD! Many congrats. I'm back in Cardiff. I
wasn't supposed to be back until

tomorrow, but there's too much
work to do, so I made

my farewells. All is quiet and
still in Cardiff Bay. Lovely.

I can't face opening 4.12. It feels
like something that I

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wrote aeons ago. I've cancelled going to Billies wedding finish tonight, but I haven't. I failed. This cold is gettingnext week. That's the last thing I need right now. Shame, worse. My eyes are streaming and I can't see the soddingbut it had to be done. The script is more important. And keyboard. Plus, this is now way, way, way too long.that much-threatened cold is now descending over me Seriously, I need another ten pages. I'm writing stuff thatfast. I'm snivelling away and starting to cough. Noooooo to I know I'm going to cut. There are a couple of pages ofthe cough! The cough took me out for five weeks last year. lovely dialogue where finally the Doctor and Donna link

up, over the scanner, with Jack,
Martha and Sarah Jane,FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK and Donna meets them all... but it's all going to be
cut,SATURDAY 29 DECEMBER 2007 03:13:47 GMT

I can tell. That's pissed me off.
Dialogue that I've beenRE: 12.2 MILLION!!! dying
to write, and now I've written it with a faint heart,

because it's cuttable. What a waste
of time and energy.I've reduced the 50 pages down to 48 today, which

feels good. It's just trims and stuff. That milkman at the THE DOCTOR
(CONT'D)

What's that...? Hold on.
Somebeginning is bugging me. I'd lose half a page if I cut him sort of Subwave
Network...and his bottles and just had the whumph from inside the

And on screen, the four part-
image;TARDIS... but I love that milkman. It's so ordinary and

TORCHWOOD, SARAH JANE,
MARTHA. Withcalm. He remains for now. Also, I've added an important Harriet's
square now just fizzingpiece of dialogue for Donna, in her Albino
Servant static.conversation, where she says that she can type at 100

All yelling, SC.99, 100, 101,
102wpm: intercut, fast -

ALBINO

SERVANT CUT
TO:

You are something new.

99. INT. TORCHWOOD HUB -
NIGHT3

DONNA

Not me, love. I ' m just a CAPTAIN JACK overjoyed,
yelling at

temp. Shorthand, filing, 100
show
words per minute, fat lot of
the
good that is now. I ' m no use
to anyone.

100 wpm fast? She should sound a bit above average,
don't know average typing speeds.

control

BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 29 DECEMBER
GMT GWEN

12.2 MILLION!!!

You

older.Yes, 100 wpm is a bit above average. She has plenty
COof secretarial experience, so you could even go up to
young.110 wpm, I think. You'd better check that, though,

TO:or I'll have ruined Doctor Who (An otherwise faultless
production...') and you'll get complaints.
SMITH'S ATTIC

DAVIES TO: BENJAMIN COOK

image ofSUNDAY 30 DECEMBER 2007 02:28:05 GMT

MILLION!!!

Studio) has been deleted, shifting all

the screen - all screens now

only a Tardis-scanner-POV,

Doctor & Donna -

CAPTAIN JACKIs

Where the hell have you
been?! Doctor, it's thebut I

Daleks, they've taken

of the Earth -FROM:

2007 10:16:13

Oh, he's a bit nice. **IRE:**
thought he'd be older.

say Doctor, you think
[AN

He's not that

100. INT. SARAH JANE

- NIGHTFROM: RUSSELL T

SARAH JANE yelling at the

the Doctor **-RE: 12.2**

3 Scene 21 fin the News 24

390

picking up the Subwave subsequent scene numbers, so the Doctor

Network on the TARDIS scanner is now Scene 98, followed by this, Here's more... but it's absolute bollocks. I wanted to Scene 99, in the Torchwood Hub.

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CHRISTMAS INVASION

CHAPTER THIRTEEN: THE

	SARAH JANE	103. INT. TARDIS - NIGHT
	It's the Daleks, they've	
101,	got a ship, it's called the	ALL INTERCUT - and SC.99, 100,
DOCTOR,	Crucible -	102 keep running - with THE
	(can't help herself)	with DONNA, smiling at the four-
	And look! Doctor, I've got a	part scanner image -
	son! This is Luke!	
		DONNA
	CUT TO:	That's Martha! But who's the
		rest of them?!
101.	INT. JONES' HOUSE - NIGHT	
		THE DOCTOR
And	MARTHA overjoyed, yelling at the	That must be Torchwood.
	image of the Doctor -	Sarah Jane! Ohhh, aren't they
		brilliant?
	MARTHA	
	It's the Daleks, can you hear	DONNA
	me? Doctor? The Daleks!!	And who's he?
	They're still alive, not just	
	Dalek Caan -	THE DOCTOR
		Captain Jack. Don't. Just
	CUT TO:	don't.
		(at the screen)
102.	INT. NOBLES' HOUSE - NIGHT	All right, all right, stop
	WILF & SYLVIA overjoyed, staring at	talking, all of you, one at
	the image -	a time -
gets		They keep babbling. The Doctor
	SYLVIA	out a whistle. Blows!

That's Donna!

WILF

I told you! That's my girl!

But ROSE is heartbroken. The Doctor
can't see her. Quiet: >

ROSE

Doctor. It's me. I came back.

CUT TO:

'Doctor. It's me. I came back.'

Silence.

THE DOCTOR (CONT'D)

That's better! Now! Nice
to see you all, but we can
have a chat later, how's it
going down there? Captain,

situation report!

CAPTAIN JACK

Well, basically... it's the
Daleks!

THE DOCTOR

I thought so. No one else
could be this clever.

CAPTAIN JACK

Harriet Jones brought us all
together, but... They found
her. She gave her life.

THE DOCTOR



...I wasn't there. She said so.

MARTHA

But the Daleks died, we saw
it happen, there was only
one left -

ROSE

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Oh, been there, love.

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yulic

DOCTOR WHO THE WRITER'S TALE

SARAH JANE

box.

But they're not killing

everyone,

they're

taking

CUT TO:

people on board their

spaceship, we don't know why -

105. INT. CRUCIBLE COMMAND DECK -
NIGHT

THE DOCTOR

Just tell me... Has there been
any sign of Rose?

FX: SAME WIDE SHOT as sc.34, extra
levels and FX DALEKS, the SUPREME
DALEK at the centre, victorious.

CAPTAIN JACK

Rose Tyler? But that's
impossible.

SUPREME DALEK

This is victory! This is
destiny! We have the Doctor!

ROSE

I'm here! I'm here!!

CUT TO PRAC DALEKS, swivelling
round from controls -

THE DOCTOR

DALEK 1

Nope, that's how bad things
are, there's far more at
stake than just the Earth.

Tardis locked and powerless!

DALEK 2

So! Millions of Daleks.

It will be brought to the

Humans being captured. 27

Crucible!

planets forming a gigantic
super-engine.

What

do

we

do?

CUT TO:

And all the lights in the Tardis go
dark! Scanner blank. Huge booming
voice echoes out:

SUPREME DALEK 00V

You will surrender to Dalek
control!

In the Hub, Sarah Jane's Attic,
Jones', Nobles' House, all the
screens go dead.

MARTHA

Doctor? Doctor!

CAPTAIN JACK

We've lost him!
TARDIS and the Crucible.

ROSE

No, not now, no - !

SARAH JANE

Mr Smith, where is he?

MR SMITH V/O

I regret, the Doctor's
vehicle is caught in a Dalek
tractor
beam.

106. INT. TARDIS - NIGHT

Darkness, THE DOCTOR & DONNA
holding on to the console -

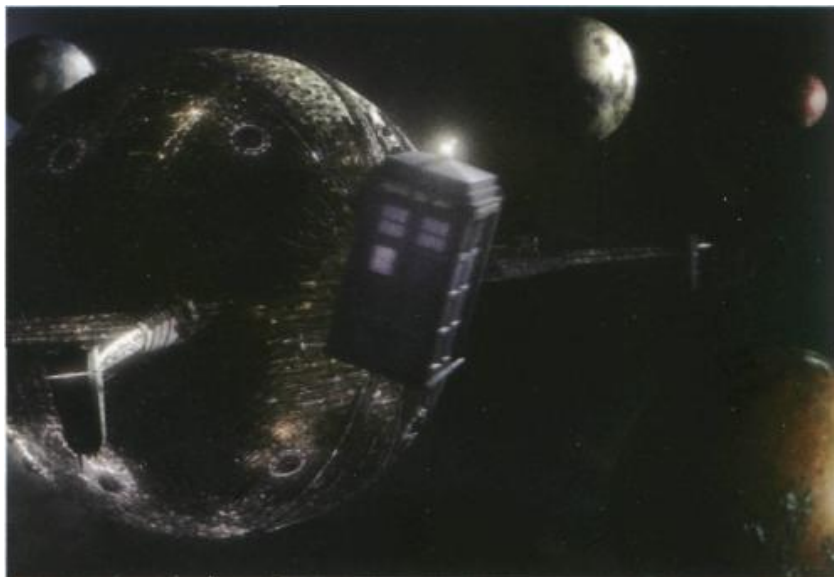
THE DOCTOR

They're taking us to the
centre of the web.

(sonics scanner)

Let's have a look... Ohh, now
that's what I call a space
station!

That's what I call a space station!' The



CUT TO:

104. FX SHOT

FX: a HUGE DALEK SAUCER above the
tiny TARDIS, with a MASSIVE BLUE
LIGHT enveloping the police
BEAM OF

392

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Old Blue Eye is back! Davros (Julian Bleach) returns.

	107. FX SHOT	VOICE
00V		
him to me.		Supreme One. Bring
	FX: TARDIS, in its BLUE BEAM,	
	sweeps past foreground, revealing,	SUPREME
DALEK		
	at the centre of the PLANETARY	Negative! Every
word		
	ARRAY, THE CRUCIBLE. A mighty Dalek	spoken by
The Doctor is a		
	space station; a central riveted,	contamination!
	bronze GLOBE, with SPIKES radiating	
	out,	like
arms.		CUT TO:
	FX SHOT X 2: CLOSER on the	109. INT.
	CRUCIBLE VAULTS - NIGHT	

CRUCIBLE, sweeping round it.

FIGURE gliding forward

The SHADOWED

CUT TO:

on its Dalek base...

108. INT. CRUCIBLE COMMAND DECK -

NIGHT

REVEALING: DAVROS.

Into the LIGHT.

The FOUR DALEKS at the CONTROLS:
Dalek, his face

Half-man, half-

blue eye

withered, an artificial

forehead. His torso

DALEK 1

blazing in his

Tardis approaching!
like a black

swathed in a tunic

metal

leather straitjacket. The

CUT TO SUPREME DALEK, hearing
suspended above the

hand always

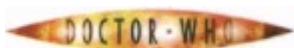
again, the calculating voice:

Dalek-base's switches.

393

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THE WRITER'S TALE

DAVROS

Ohh, but I'm ready for him.
I have been ready for so
many years. Through endless
wars and boiling skies. It
is right and fitting that the
Doctor should bear witness
to the resurrection, and the
triumph, of Davros. Lord and
Creator of the Dalek Race!

THE DOCTOR

Tractor beam! Don't give me
tractor beam! I rode this
Tardis through a Time War!
We flew through the Gates
of Elysium right over the
head of the Dalek Emperor's
Nightmare Child. So! I've
seen enough! Shall we go?!

DONNA

CUT TO: Allons-y!

110. INT. TARDIS - NIGHT

The Doctor slams controls -

LIGHTS come back on! The room

Darkness. THE DOCTOR peering at the

lurches -

scanner.

CUT TO:

THE DOCTOR

...that station's about 200
miles across. Right at the
centre of the kinetic energy

field. It must be soaking up
power! But what for...? Look
at that shape, like arms,
reaching out, ready for

something, ready for what...?

111. FX SHOT

FX: the TARDIS rips free of the
BLUE BEAM!

FX: THE EARTH, with a tiny Tardis

spinning down, down, down, towards

it...

But DURING THIS: SLOW ZOOM in on

CUT TO:

DONNA. Ostensibly looking at the scanner, but actually looking ahead...

112. INT. CRUCIBLE COMMAND DECK - NIGHT

Lost in thought again.

ALARMS SOUND!

And the Doctor's voice fades out; the noise creeps in...

DALEK 1
Tardis has broken free!

The heartbeat...

)ALEK 2
The Doctor has escaped!

Pounding.

SUPREME DALEK

Donna staring...

Find him! Find him! Find him!

Louder...

CUT TO:

And...

113. INT. CRUCIBLE VAULTS - NIGHT

Suddenly snapped out of it -

DAVROS furious, turning to face
DALEK CAAN.

THE DOCTOR (CONT'D)

Donna!

DAVROS

He will go to planet Earth!

DONNA

To find his precious Human

What?

allies!

THE DOCTOR

DALEK CAAN

I said, are you ready?

And death is coming.

Ohh, such a death, sir.

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DONNA

Everlasting death for the

Yes! What for?

most faithful companion...

yuli@sha

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CHAPTER THIRTEEN: THE

CHRISTMAS INVASION

Tonight, this feels like a space-opera runaround. I don't

CUT

TO:

like it much. It's too big, it's daft, the Doctor arrives too

late and does nothing all episode. It's lame shit. It feels 104. INT.

CRUCIBLE VAULTS - NIGHT

like we're going to spend millions of licence-fee-payers'

CU DALEK CAAN.

Writhing, giggling.

money on silly rubbish. That's not the right mood to

write in. And now tomorrow is buggered, because
my DALEK CAAN

boyfriend is coming to Cardiff for the New Year, but I He is here.
The Dark Lord

is come. Ohh the trap

must keep writing. I promised him that I wouldn't work closing...

over the next few days. Even though he has the patience

of a saint, he's going to kill me. It's all going to get tense, CUT TO THE
SHADOWED FIGURE, gliding

on its Dalek base.

and that's no mood to write in either.

VOICE

FROM: RUSSELL T DAVIES TO: BENJAMIN
COOK Supreme One. This Subwave

SUNDAY 30 DECEMBER 2007 20:06:21
GMT Network. I would address it;

give me access.

RE: 12.2 MILLION!!!

CUT

TO:

Sorry about last night's outpouring. I lost control of it. 105. INT.
CRUCIBLE COMMAND DECK -

NIGHT

I woke up this morning, telling myself the thing that I
have to tell myself a million times: I'm in control of it, SUPREME
DALEK on its throne,
it's not in control of me. I've reworked everything listening:
from Scene 103 onwards. I'm in a better mood
now. I should finish tonight, but this cold is
streeeeeamng now, so I'll send now in case I don't...

103. INT. TARDIS - NIGHT

INTERCUT with SC.99, 100, 101, 102

- THE DOCTOR & DONNA, smiling at
the four-part scanner image

DONNA

That's Martha! But who's the
rest of them?!

THE DOCTOR

That must be Torchwood. And
Sarah Jane! Who's that boy?
She's got a what?! Oh,
aren't they brilliant?

DONNA

And who's he?

THE DOCTOR

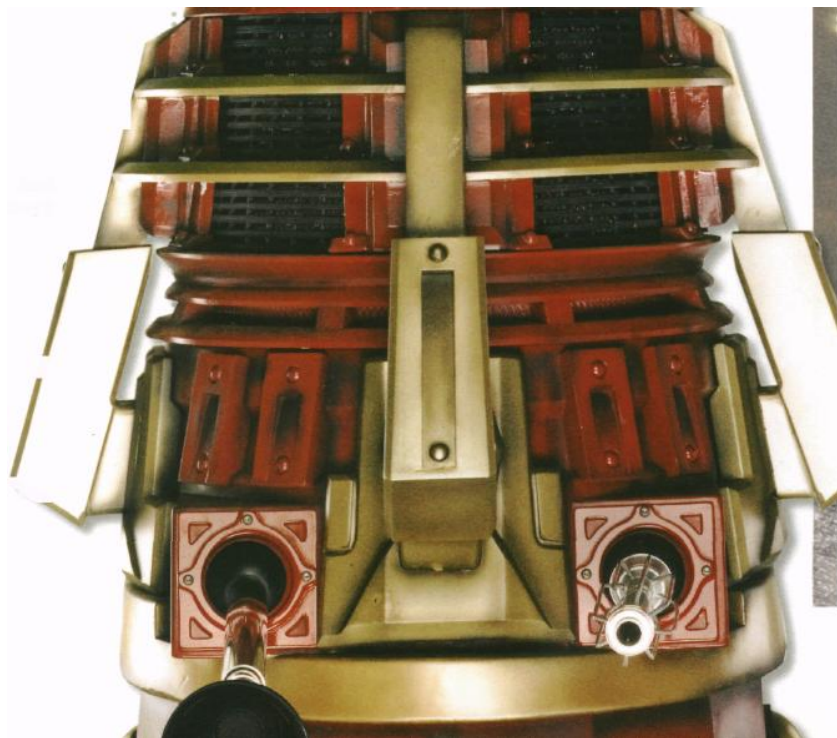
Captain Jack. Don't.
Just don't.

DONNA

It's like an outer
space Facebook.

THE DOCTOR

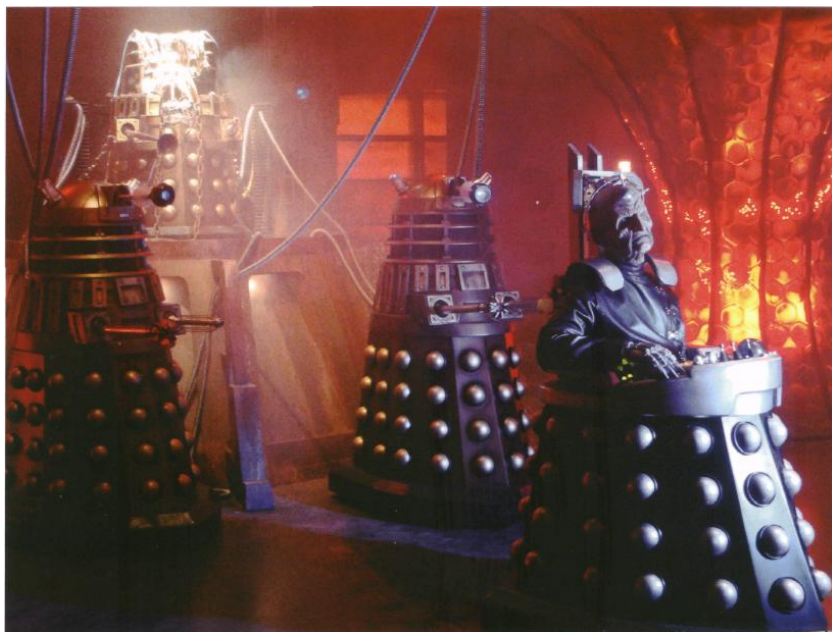
...everyone except Rose.



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DOCTOR · WHO THE WRITER'S TALE



'We meet again.' Davros addresses his oldest enemy once more.

calm and wise
the Doctor is

VOICE 00V
It is him. You know it's him.

His very presence causes
ripples in space and time;
you can feel him. Let him
see me!

unchanged.

SUPREME DALEK

Access granted!

The VOICE floats out,
and contemptuous... And
horrified.

VOICE 00V
Doctor. Your voice is
different. And yet, its
arrogance is

CUT TO

THE DOCTOR
No. But you're dead.

106. INT. TARDIS - NIGHT
CONTINUED, SARAH

CUT TO SC.100

JANE'S ATTIC:

The SCANNER fizzes, goes to static...

SARAH JANE

DONNA

Not him. Ohh, not him...

We've lost them!

VOICE 00V

THE DOCTOR

After all the bloodshed and

No, there's another signal

devastation, the endless

wars

coming through. There's

and the boiling skies... We

someone else out there. Can

meet again.

you hear me...?

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(dares to hope

Rose...?

CUT

TO:

yul

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CHAPTER THIRTEEN: THE CHRISTMAS

INVASION

107. INT. CRUCIBLE VAULTS - NIGHT

INTERCUT with sc.99, 100, 101,
102, 106, all watching the image
of DAVROS, now in CU on all the
screens.

The SHADOWED FIGURE gliding forward
on its Dalek base...

Into the LIGHT. REVEALING...

DAVROS.

Half-man, half-Dalek, his face
withered, an artificial blue eye
blazing in his forehead. His torso
swathed in a tunic like a black
leather straitjacket. The metal
hand always suspended above the
Dalek-base's switches.

DAVROS

Welcome to my new Empire,
Doctor. It is only fitting
that you should bear witness
to the resurrection, and the
triumph, of Davros. Lord and
Creator of the Dalek Race!

Silence.

Hold. The Doctor just staring.

DALEK CAAN

I flew into the wild and fire,
I danced and died a thousand
times.

DAVROS

Emergency Temporal Shift took
him back into the Time War
itself.

THE DOCTOR

But that's impossible! The
entire war is timelocked!

DAVROS

And yet he succeeded. Oh,
it cost him his mind. But
imagine! A single, simple
Dalek succeeded where
Emperors and Time Lords
failed. A testament, don't
you think, to my remarkable
creations?

THE DOCTOR

Then, Dalek Caan... I salute you.

DAVROS

At last, you come to worship.

THE DOCTOR

And you made a new race of
Daleks...?

Lost.

DAVROS

Donna more alarmed by his silence
than by anything. Quiet:

I gave myself to them. Quite
literally.

DONNA

And he opens his tunic, just a

Doctor...?

little...

(pause; kind)

It's all right. We're in the

Tardis. We're safe.

'I gave myself to them. Quite literally.'

Which brings the Doctor back. Still
staring:

THE DOCTOR

...but you were destroyed. In
the very first year of the
Time War. At the Gates of
Elysium. I saw your command
ship crash and burn.

(beat)



I tried to save you.

DAVROS

But it took one stronger than
you. Dalek Caan himself.

CUT TO DALEK CAAN, shivering,

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gleeful.

yuli@sha

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Inside: OPEN RIBS, organs
underneath, the skin peeled away.

DAVROS (CONT'D)

Each one grown from a cell of
my own body. New Daleks. True
Daleks. I have my children,
Doctor; what do you have,
now?

THE DOCTOR

Davros. After all this time.
Everything we saw. Everything
we lost. I have only one
thing to say to you.

(pause)

Bye !

And he slams the controls - !

CUT TO:



FX: the TARDIS spins, wild,
tumbling down, down, down towards
THE EARTH.

CUT TO:

109. INT. CRUCIBLE COMMAND DECK -
NIGHT

SUPREME DALEK

Emergency! Locate the Tardis!
Find the Doctor!!

CUT TO:

110. INT. CRUCIBLE VAULTS - NIGHT

DAVROS

He will go to planet Earth!

A squad of Daleks invades the
Torchwood Hub! Illustration by Russell T Davies.

To find his precious Human
allies!

But where's he going, where's
the Doctor?!

DALEK CAAN

And death is coming.
Ohh, such a death, sir.
Everlasting death for the
most faithful companion...

CAPTAIN JACK
(grabs mobile)

Martha. Now listen to me. Do
exactly as I say...

CUT TO:

CUT

TO:

111. INT. TORCHHOOD HUB - NIGHT

Screens now dead -

IANTO

The link's been cut -

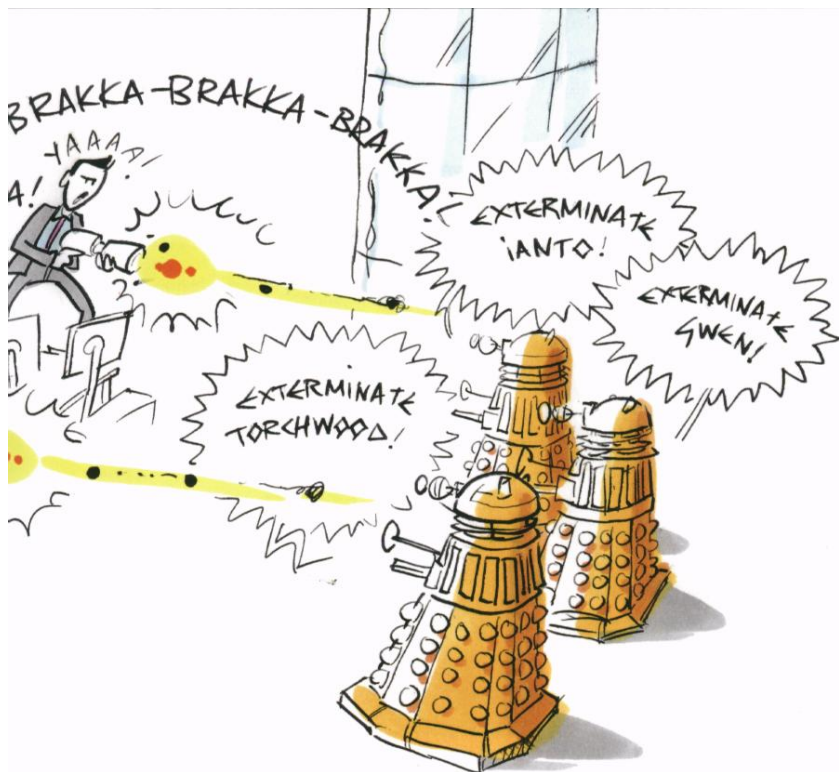
112. INT. CRUCIBLE COMMAND DECK -
NIGHT

DALEKS 1 & 2 swivelling round to
the SUPREME DALEK:

Subwave Network rerouted. New

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DALEKS IN TORCHWOOD!

location: Torchwood!

CUT TO JACK, rattling off, fast -

SUPREME DALEK

CAPTAIN JACK

Exterminate them, at once!

- you lift the central panel,

Exterminate Torchwood!

there's a string of numbers,

the numbers keep changing,

CUT but the fourth number keeps

oscillating between two

113. INT. TORCHWOOD HUB - NIGHT different digits, tell me

what they are -

IANTO calling GWEN over to his

terminal, CAPTAIN JACK on the

CUT TO:

mobile in b/g -

114. INT. JONES' HOUSE - NIGHT

IANTO

Dalek saucer heading for the MARTHA, with FRANCINE watching, has
Bay. They've found us. opened the central panel of the
INDIGO PROJECT, revealing a small

399

yuli@sha

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THE WRITER'S TALE

readout, displaying eight different
numbers which constantly change -

a distant 'Exterminate!'

GWEN

They're here...

MARTHA

It's a four, and a nine, we
could never work out what
that was -

BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

MONDAY 31 DECEMBER 2007 04:35:22

GMT

CUT TO:

RE: 12.2 MILLION!!!

115. INT. TORCHWOOD HUB - NIGHT

CAPTAIN JACK on the mobile -

CAPTAIN JACK

That's the teleport base
code. And that's all I need,
to get this thing working
again!

His WRIST-STRAP! He taps in -

CAPTAIN JACK (CONT'D)

Oscillating four and nine -

(mobile)

Thank you, Martha Jones!

Jumps up, to GWEN & IANTO -

CAPTAIN JACK (CONT'D)

- I've gotta go, I've gotta

114. INT. SARAH JANE SMITH'S ATTIC

- NIGHT4

SARAH JANE rushing, grabbing coat,
bag, keys -

MR SMITH V/O

Tardis heading for Vector 7,
grid reference 665.

find the Doctor, I can lock
this thing onto the Tardis,
I'll come back, I promise
you, I'm coming back -

LUKE

But there are Daleks out
there!

SARAH JANE

I know, I'm sorry, but I've
got to find the Doctor - don't

GWEN

Don't worry about us! Just
o
g !

move, don't leave the house,
don't do anything -

IANTO

We' 11 be fine !

MR SMITH V/O

I will protect the boy, Sarah
Jane.

CAPTAIN JACK

You'd better be.

SARAH JANE

I love you. Remember that.

He presses the wrist-strap button -
FX: CAPTAIN JACK disappears in a
teleport glow -

And close to tears, she runs out -

CUT

TO:

Gwen & Ianto left alone, quiet.

115. EXT. SARAH JANE SMITH'S HOUSE

GWEN

-NIGHT

'We' 11 be fine .'

Fast, wild - SARAH JANE runs to her

IANTO

car -

What else could I say?

WHUMPH! From above, CAMERA SHAKE,
Command Deck) has been deleted, and

4 Scene 83 (on the Crucible

RUBBLE from the roof.
Torchwood Hub) have been combined,

Scenes 11 and 113 (both in the

shifting all subsequent scene numbers,
so Captain Jack teleporting

400

from the Hub is now Scene 113, followed by this,
Scene 114, in Sarah

HIGH SHOT, Gwen & Ianto looking up; Jane's attic.

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CHAPTER

THIRTEEN: THE CHRISTMAS INVASION

I've got to find the Doctor! Sarah Jane races into action.

JUMP CUT TO the CAR racing off,
fast -

CUT TO:

116. INT. NOBLES' LIVING ROOM -
NIGHT

SYLVIA & WILF in b/g, ROSE so
determined, on her mobile -

ROSE

Control? I need another
shift. Lock me on to the
Tardis - now!

(turns to others)

I'm gonna find them. Wish me
BIG WIDE STREET - NIGHT
luck!

117. EXT.

CLOSE ON THE
DOCTOR & DONNA,
WILF & SYLVIA
of the Tardis -
stepping out
Good luck - !

CUT WIDER.
Big, wet, empty street,
FX: HARD CRACK OF WHITE LIGHT,
ROSE maybe a CROSSROADS, as wide and
vanishes - ! as echoing as
possible. Deserted suburbia. They
look round. Doorways
CUT TO: open.
Abandoned cars. Eerie.



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DONNA

Like a ghost town.

THE DOCTOR

Sarah Jane said they were
taking the people. But what
for? Think, Donna, when you
met Rose in that parallel

world, what did she say?

DONNA

Just... the darkness is coming.

THE DOCTOR

Anything else?

DONNA

Why don't you ask her
yourself?

The Doctor looks at her, eh?

Donna is just smiling. The Doctor
looks the other way...

Far off in the distance, as far
away as possible, on a cold and
empty ordinary street...



A woman. Walking towards them.

ROSE.

And the Doctor smiles.

402

CUT TO Rose. And she smiles. The
best smile.

yuli@sha

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INVASION

She starts to run.

The Doctor starts to run.

Rose running.

The Doctor running.

Across the distance.

Donna stays where she is; so happy
for him.

Running closer...

And closer...

nd .

A ..

With the Doctor & Rose running on
a north-south axis, then to the
west, gliding out of darkness, into
sight -

A DALEK!

DALEK 1

Exterminate!

Rose sees it --

The Doctor sees it -

FX: THE DALEK FIRES -

FX: the beam glances across the,
side of the Doctor's torso, just
nicking him, but with an awful
skeleton-ghost half-appearing
across one side of his body -
- and he falls -

FX: fourth axis, to the east,

TELEPORT GLOW, CAPTAIN JACK appears

- in that same second, he's firing

the DEFABRICATOR GUN -

PRAC FX: DALEK EXPLODES!

CUT TO THE DOCTOR on the ground.

Rose reaching him. He's alive, but

shivering, in a cold sweat, in

agony -



ROSE

You're alive, I've got you,
it missed, look, you're

403

alive, I'm here, Doctor, it's
me -

THE DOCTOR

...hello!

yuli@sha

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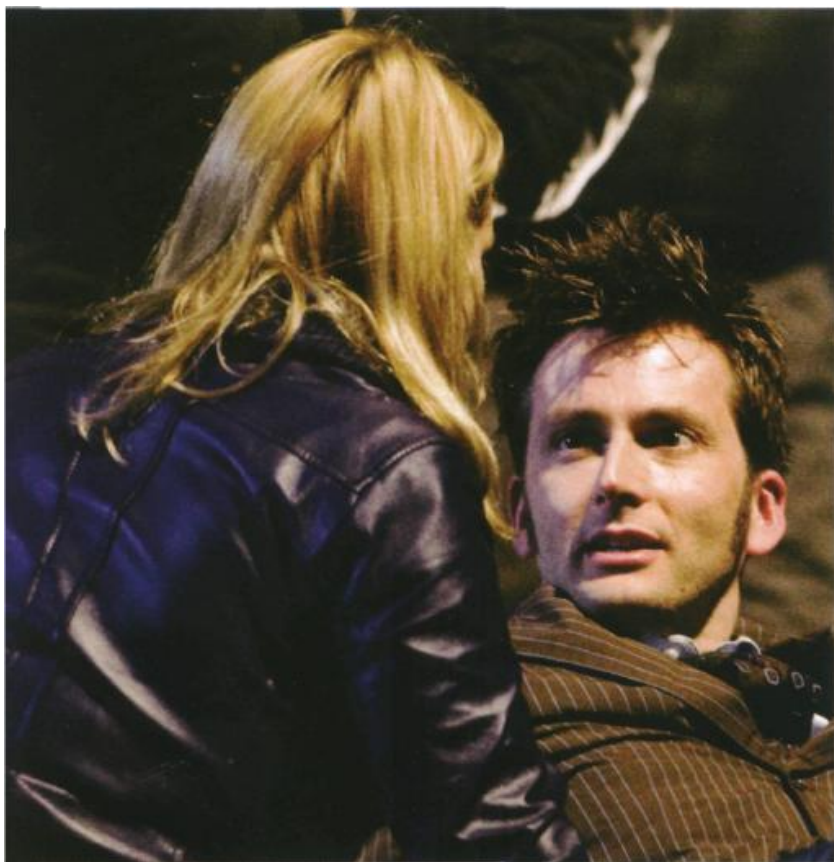
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DOCTOR·WHO THE WRITER'S TALE

GWEN

I am going out

fighting. Like



Owen. Like Tosh. What

about

you?

IANTO

Yes ma'am!

TO:

NIGHT

down on to

him, CAPTAIN JACK

There's gotta

medicine,

JACK

Rose! Do as

back! He's

know what

'Long time... HO See...' Pictuie Rex Features

now. I came

Hi.

THE DOCTOR

Long time... no see...

ROSE

Yeah, been a bit busy,

y' know.

(drops pretence)

Don't die, oh my God, don't

119. INT. TARDIS -

Slam! THE DOCTOR falls

the floor, shuddering -

ROSE & DONNA with

standing back, grim -

DONNA

What do we do?!

be some sort of

or -

, CAPTAIN

Just step back.

I say, and get

dying. And you

happens next.

ROSE

(crying)

But he can't. Not

all this way.

die.

Jack reaching them - Donna also

running up -

CAPTAIN JACK

Get

him

into

the

Tardis,



quick!

CUT TO:

118. INT. TORCHWOOD HUB - NIGHT

GWEN runs up to IANTO, hands him a
MACHINE GUN, with one for herself -

IANTO

But they don't work against

'But he can't. Not now. I

came all this way.'

Daleks!

404

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CHAPTER THIRTEEN: THE CHRISTMAS

INVASION

now

She's driven right into a
semicircle of THREE DALEKS. All
swivelling around on the spot to
face her.

DALEK 1

All Human transport is
forbidden!

SARAH JANE

I surrender! I'm sorry!

DALEK 1

Daleks do not accept
apologies! You will be
exterminated!



ALL DALEKS

Exterminate! Exterminate!

And Sarah Jane coves her head with
her arms -

TO:

NIGHT

121. INT. TORCHWOOD HUB -

GWEN & IANTO face the circular
door. Raise guns, ka-chik!

PRAC FX: small explosions around
the door, it rolls back -

REVEALING A DALEK!

CU GWEN & IANTO yell, bloodlust,
pure rage, and open fire!

TO: '... It's starting...'

DONNA

What d'you mean, what happens
next?!

But the Doctor holds up one hand,
staring at it...

FX: that old, golden glow
playing



across his hand...

THE DOCTOR

...it's starting...

CUT TO:

120. EXT. STREET NEAR SARAH JANE'S

- NIGHT

SARAH JANE'S car screeches round a

corner - brakes!

'Daleks do not accept
apologies! You will be exterminated!'

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122. INT. TARDIS - NIGHT

DONNA standing back, CAPTAIN JACK
just pulling ROSE back, away from
THE DOCTOR, so the three of them
stand together -

CAPTAIN JACK

Here we go! Good luck,
Doctor!

And the Doctor is just hauling
himself to his feet...

DONNA

Someone tell me what's going
on!

ROSE

When he's dying. His body. It
repairs itself. It changes.

(upset)

But you can't!

THE DOCTOR

Sorry. Too late.

(smiles)

I'm regenerating.

FX: THE DOCTOR throws his
head



back, splays out his arms -

VOLCANIC GOLDEN ENERGY blasts out
of his arms, his neck -

Donna, Rose, Captain Jack flinch
back, shield their eyes -

FX: HIGH SHOT on the Doctor's head,
tilted back, as the Tenth Doctor's
features disappear into the GOLDEN
INFERNO -

END OF EPISODE 12!

The explosive cliffhanger
to 4,12 The Stolen Earth.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
MONDAY 31 DECEMBER 2007 13:07:59 GMT

RE: 12.2 MILLION!!!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
MONDAY 31 DECEMBER 2007 13:57:38 GMT

RE: 12.2 MILLION!!!

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CHRISTMAS INVASION

CONTINUED' card would be amazing. There are bound to be TV trailers that week, but you could just show lots of Daleks and a repeat of 'I'm regenerating...'. We never send out preview discs of the last episode, so we might just get away with it. What a laugh! I feel happy now. Very. I think the script has lived up to the concept's promise.

Julie got back from New York this morning, sat down in the Virgin lounge to read it, but then Phil arrived to pick her up. She texted me: 'He's on time! He's never on time! I'm only on Page 30!' She's left in high suspense, but now she's got Billies wedding all day and won't be able to read it till tonight. But I never send scripts to Phil at the same time as Julie. Maybe I should, but the whole thing is a headache to him - it's a terrifying budget sheet - so I leave him in peace. For now.

Of course, stopping has meant that this cold is sweeping over me. My hands are swollen. That's not good. What does that mean? Hey, what are you doing tonight? Dancing in fountains? I'm so sick and bleeargghhh, I'm just going to sit in front of the TV with my old fella and herald in the New Year from my armchair.



FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 31 DECEMBER 2007 14:09:05 GMT

RE: 12.2 MILLION!!!

I'm out in Covent Garden tonight, and then on to Trafalgar Square - or maybe the Victoria Embankment to watch the fireworks.

Well, a rest should do you good. It'll give you a chance to shake off the cold. At least it won't take you five-and-half hours to get home tonight! Pity me.

Happy New Year, Russell.

David Tennant records

his 'regeneration' on the TARDIS set.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 31 DECEMBER 2007 14:16:27 GMT

RE: 12.2 MILLION!!!



Happy New Year to you, Benjamino! Seriously, my favourite thing about this year? This correspondence. I have loved it. It's been something new. New is good. I'm so glad that you thought of doing this. Thank you.

407

Get home safe. Subwave Network closing down.

Good night.

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408

yuli@sha

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CHAPTER FOURTEEN

DAY OLD BLUES

In which Russell hits rock bottom, the Daleks learn German,

and Young Davros has a scream on Skaro

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

SATURDAY 5 JANUARY 2008 18:25:27 GMT
GMT

SATURDAY 5 JANUARY 2008 19:29:50

HAPPY NEW YEAR?
NEW YEAR?

RE: HAPPY

I'm starting to feel human again. I've spent half of the I've just realised, you sent me that first e-mail on 18

last week in bed. It's only a cold, but being a smoker February... and that's now my exact deadline for 4.14.

makes it vicious. Yes, it's all my own fault. And I'm dying It's a year! Blimey. A year of sitting in this bloody chair.

for a cigarette now!

I'm depressed now.

The prep date for 4.12/4.13 is Monday, but they'll

only have 4.12. There's plenty of work in that to

COOK TO: RUSSELL T DAVIES

FROM: BENJAMIN

GMT

SATURDAY 5 JANUARY 2008 20:38:30

be getting on with. Actually, I still haven't officially

409

submitted 4.12; only you and Julie have read it so
NEW YEAR?

RE: HAPPY

far. I keep meaning to go over it again, to reduce the page count, but then I sit here and cough, and want the cold talking. Trust me, you've loved every

That's just

a cigarette, and fail to do anything. I'll give it the Ha ha.

minute of it!

weekend. And I'll start 4.13. Any day now. Late already. think of it as work, really, no matter how

»I never

Oh God. actually do. Even if no one ever saw

much hard graft I

New Year? They sold us a pup. It's the Old Year, with a this stuff, I'd be doing it anyway.«

bit of nail varnish.
to quote the above back at you?

Is now a good time

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 5 JANUARY 2008 20:45:23 GMT

RESEARCH DESIGN

1000

—

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

WEDNESDAY 9 JANUARY 2008 22:51:15 GMT

RE: HAPPY NEW YEAR?



From: Russell T Davies [mailto:rt.davies@bbc.co.uk]

To: Benjamin Cook [mailto:bcook@bbc.co.uk]

Sent: Thursday, 10 January 2008 16:46:53 GMT

Subject: 'You cannot let her down.'

Re: Journey's End

Hi Ben,

Thanks for your email.

Yes,

you're right.

I'll be in touch again.

Best regards,

'You cannot let her down.' Russell motivates himself to give Freema

Agyeman a proper send-off in 4.13 Journey's End.

FROM: RUSSELL T DAVIES TO:

BENJAMIN COOK

THURSDAY 10 JANUARY 2008 16:46:53 GMT

From: Russell T Davies [mailto:rt.davies@bbc.co.uk]

To: Benjamin Cook [mailto:bcook@bbc.co.uk]

Sent: Thursday, 10 January 2008 16:46:53 GMT

Subject: 'You cannot let her down.'

Yes,

you're right.

I'll be in touch again.

Best regards,

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Hi Ben,

Thanks for your email.

Yes,

you're right.

I'll be in touch again.

Best regards,

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

Benjamin Cook

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 9 JANUARY 2008 23:04:17 GMT

Benjamin Cook

Benjamin Cook

Benjamin Cook

»'You cannot let her down.'«

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OLD BLUES

I've written has been good, but actually every piece of **Text message from:**
Russellwork has been done with good intent, to the best of my **Sent: 11-Jan-2008**
18:28abilities, within the limits of my own talent and stamina. I'm sat here doing no
 work. I'm scared now.Every Single Thing. Even some bloody awful
 Granada Proper scared.sitcoms that I was coerced into, where I ended up using
 a pen-name. Rotten scripts, rotten to the core... but I **FROM: RUSSELL T DAVIES TO:**
BENJAMIN COOK

SATURDAY 12 JANUARY 2008
 03:14:22 GMTcouldn't have made them better, at the time. I gave them
 everything. For all their awfulness, I still have a strange **RE: HAPPY NEW YEAR?**pride
 in them. I put everything into work. Everything.

It's not always enough, and hindsight shows me a It's only two pages. Don't get
 excited. An easy two pages.thousand different ways that I should have done things, I
 always knew how to get out of those cliffhangers. I onlybut that's natural; I don't beat myself
 up over that. Or did this tonight so that I don't wake up tomorrow inmaybe I'm blind to
 the proper disasters. Maybe you blind misery without even a file that says
 '4.13'...have to be, to keep working. The problem is, there's no

1. INT. TARDIS -
 NIGHTconsolation in the above. I've only really thought about
 this when you posed the question. **REPEAT** last TWO FX
 shots from

But it's more than that... this is where it becomes a 4.12 - the Doctor exploding
 withdifficult question, in that it starts to define me, because light, CU on his head
 surrounded by

energy, then -I let myself
 down in a million other areas. I let myself

down in my relationship with my father, in not phoning On DONNA, ROSE,
 JACK, flinching frommy sisters from one year to the next, in not giving my the
 light, but staring -

boyfriend enough time. When I do give him time, I mess **FX: full length on THE**
 DOCTOR, histhat up too. I let myself down personally by smoking head still a
 volcano, as he swings

round, aims both arms
 together -badly, eating badly, living badly. Do you see? That's

both still channelling the
 goldenwhere I let myself down. The real stuff. All the time. energy - pointing
 across the room,Is that because I work so hard? Or do I work so
 hard downwards - so the energy shoots

absolve myself from blame? This is where work and
life are simply indivisible. Ah, but that's what writing
bubbling likeis. Looking at yourself all day, every day. Whether I'm
whole jar shuddering as
-thinking about monsters, gay men, religion, comedy...
it's all me, in the end. With no answers and no clarity.
The Doctor pours his regeneration
energy into his handy spare hand. Just more questions.

Text message from: Russell

Sent: 11-Jan-2008 13:57

Final viewing figures for Voyage of the

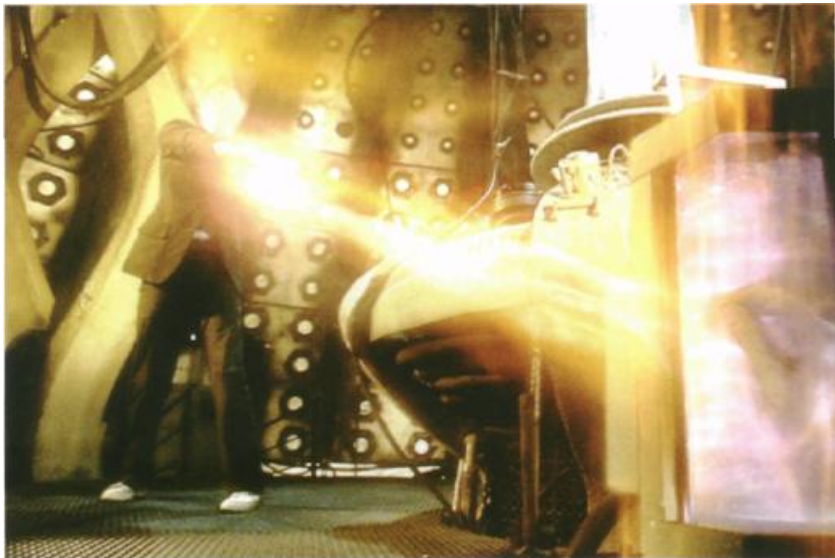
Damned: 13.3 million!!!

Text message from: Ben

Sent:

11-Jan-2008

14:04



That's immense! Well done all. Hey, I'm texting
you from a tunnel in Barry Island, on location for
The Doctor's Daughter. I'm huddled in a corner,
drinking soup. David texted me yesterday: 'It's

not cold, actually -- we're underground. It does
smell like a wino's breath, though.'

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THE WRITER'S TALE



CUT TO closer on Donna, Rose, Jack,
watching...

FX: full length on the Doctor -
and now he's bowing his head, in
alignment with his arms, three
beams of energy shooting across and
into the jar -

FX: MID-SHOT on the Doctor, energy
pouring out of his neck, until,
suddenly, schwup!, it STOPS! Gone!
And there's the Doctor. Blinking.
Same as ever.

THE DOCTOR

Now then. Where were we?

CUT TO:

2. EXT. STREET NEAR SARAH JANE'S

'Us Smiths gotta stick together!'

- NIGHT

REPEAT, THREE DALEKS surrounding
three, the

FX? PRAC? one, two,

SARAH JANE'S CAR - CUT TO -

DALEKS explode!

FX: behind her car, a HARD CRACK OF
out of

And silence. Sarah getting

WHITE LIGHT (exactly like Rose's in
4.12/10) and standing there -

the car, staggered.

SARAH JANE

MICKEY! Carrying a big SCI-FI

...Mickey Smith.

GUN (again, like Rose's) - FX: and

he's firing, BLAM! BLAM! BLAM!,

MICKEY

three shots, in an arc -

Us Smiths gotta stick
together!

CUT

TO:

NIGHT

ready

3. INT. TORCHWOOD HUB -

GWEN & IANTO firing like mad,
to die...

Until they stop. Lower guns.

Puzzled. Eh...?

FX: the REVERSE. The DALEK in

the doorway... Just frozen. And,
like dots, suspended in the air,



BULLETS.

Gwen walks forward...

FX: CU on her as she steps closer
to the BULLETS, just hanging in

air. She lifts a hand, touches the
air...

FX: small RIPPLE in the air, an
invisible wall hanging between the

the

Mickey Smith (Noel Clarke) to the rescue.

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CHAPTER

FOURTEEN: DAY OLD BLUES

bullets.
CAPTAIN JACK,

CUT TO DONNA &

watching, all smiles.

GWEN

What
hell...?

the
DONNA

you want.

You can hug me, if

laughs)

CUT TO: (he

hug me.

No, really, you can

4. INT. TARDIS - NIGHT

FX: THE DOCTOR kneeling by the
DAVIES TO: BENJAMIN COOK

FROM: RUSSELL T

HAND-IN-JAR, which is still boiling
01:43:22 GMT

SUNDAY 13 JANUARY 2008

with the GOLDEN ENERGY. He blows on

RE: HAPPY NEW

YEAR?

it, like cooling a cuppa, and the
energy fades.

mailed me earlier and said, almost in

Steven Moffat e-

THE DOCTOR

passing...

There now, d'you see, used
the regeneration energy to
started. I've written the first few

Another thing: I've

heal myself, then before
episode. Couldn't stop myself. It was

pages of my first

it could go any further, I
siphoned off the rest of it
hopefully not completely like

like incontinence. Well,

into a handy bio-matching
anyway.

incontinence. But

receptacle, namely, my hand,

He's started! Oh my

God, I'm old news.

that hand there, my handy
spare hand, I thank you, what
d'you think?

BENJAMIN COOK

19:52:22 GMT

ROSE

...you're still you?

YEAR?

THE DOCTOR

Rock bottom, really. I went a bit

I'm still me. Rose Tyler. We

were in the middle of saying
walking around the Bay at 3.30 this

hello.

forced some good thoughts out.

tonight, but I feel so tired. Oh, moan,

And she runs to him!

there.

Hugs him. He hugs her. The biggest

hug. Laughing.

RUSSELL T DAVIES

20:15:19 GMT

YEAR?

'What the hell...?' Something strange is happening in the Hub.

It can't all have been doom

BENJAMIN COOK

21:18:31 GMT

FROM: RUSSELL T DAVIES TO:

SUNDAY 13 JANUARY 2008

RE: HAPPY NEW

Yesterday was bad.

mad. I ended up

morning. But I think it

I want to work

moan, moan. We'll get

FROM: BENJAMIN COOK TO:

SUNDAY 13 JANUARY 2008

RE: HAPPY NEW

What good thoughts?

and gloom...

FROM: RUSSELL T DAVIES TO:

SUNDAY 13 JANUARY 2008

YEAR?



this episode. The chessboard.

don't know how to get them

needs to be taken prisoner by Davros

taunt him and, more handily, explain

where the Supreme Dalek is messing

413

an additional element in an already

be much better if the Dalek

Mainly, it's the pattern of

Who ends up where. I

there. The Doctor

so that Davros can

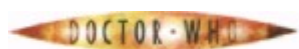
the plot. (This is

me up, because he's

busy cast. Life would

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THE WRITER'S TALE



RE: HAPPY NEW YEAR?

414

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CHAPTER FOURTEEN: DAY

OLD BLUES

what you want to hear. Or maybe good thoughts
and IANTO

Nothing we can do. Not
problems are the same thing. without unlocking that
Dalek.

GWEN

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 14 JANUARY 2008 15:21:50 GMT

We can't just sit here!

RE: HAPPY NEW YEAR?

IAN TO

No choice. We're trapped.

It's all up to Jack, now.

I did no work last night. I went to bed. Set the alarm
on my mobile, as usual. Placed my mobile far away HIGH SHOT, Gwen &
lanto looking up...

from the bed, as usual. But then got a sheet of A4 and GWEN
wrote on it in big, black Magic Marker: 'WORK, YOU Jack, and that
Doctor of his...

STUPID ****!' That did the trick. I've been
working CUT TO:
since 1 lam...

6. INT. TARDIS - NIGHT

5. INT. TORCHWOOD HUB - NIGHT

b/g, CAPTAIN JACK hugging ROSE! In
switches, THE DOCTOR busy, flicking

FX: GWEN & IANTO now staring at

DONNA opposite Rose & Jack.

the mid-air bullets and the frozen
DALEK.

CAPTAIN JACK

GWEN

It's like... everything got
suspended in time. The whole
Hub.

IAN TO

Wait a minute, the Time
Grandad,

Lock - !

He runs to a terminal, Gwen
following. On the run:

GWEN

What's a Time Lock? Well,
I can see what a Time Lock
is, that's a Time Lock, but
Where's it from?

IAN TO

It's a defence programme.
Tosh was working on it, I
thought she never finished
it, but...

(at terminal)

She did! The Hub's sealed off
in a time bubble, nothing can
get in!

GWEN

And we can't get out?

IAN TO

- and you, Rose Tyler! You've
got some explaining to do!
The things you did to me!

ROSE

What d'you mean, what did
I do - ? Oh! Donna, I saw
your mum, and your
they're okay -

DONNA

Oh thank God - wait a minute,
you didn't tell my mother
where I am?

ROSE

I had to, sorry!

DONNA

Ohhh, she's gonna kill me -

THE DOCTOR

(still busy)

Oy, oy, anyway, domestics!

Leave it! We can catch up
later! Right now, we need a
plan! We've got 27 planets
sitting in the Medusa
Cascade, we need to find out
what the Daleks are doing,
and why, and how's your
mother by the way?

ROSE

There is that.

She's fine! Same as ever.

415

GWEN

THE DOCTOR

But Jack's out there!

And the baby?

yuli@sh

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Doctor here! Initiate
temporal prison!

CUT TO the FOUR DALEKS at
their posts on ground level:

DALEK 2

Temporal prison initiated!

CUT TO:

9. EXT. BIG WIDE STREET - NIGHT

FX: with the FOUR DALEKS grouped a distance back, a horizontal circle of BURNING WHITE LIGHT around its midriff surrounds the TARDIS. Like it's been hoop-la'd.

DALEK 1

Temporal prison in place!

CUT TO:

10.,INT. TARDIS - NIGHT

LIGHTS GO DOWN! Sound of power dying. Not complete darkness, but shadowy and spooky. THE DOCTOR frantic -

'Oy! Domestics!'

THE DOCTOR

ROSE

They've got us! Power's gone!

Yeah, she had a boy!

Some kind of chronon loop -

DONNA

DONNA

Oy! Domestics!

But we're safe, aren't we?

Nothing can get inside the

CAPTAIN JACK

Tardis.

(at the scanner)

Doctor! We've got Daleks

THE DOCTOR

outside! They've found us!

Daleks can.

CUT TO:

ROSE

You told me, nothing can get through those doors.

7. EXT. BIG WIDE STREET - NIGHT

FOUR DALEKS now grouped around the TARDIS in a circle.

THE DOCTOR
Daleks can.

DALEK 1	CAPTAIN JACK lifts up the still-
Report! Tardis has been	attached EXTRAPOLATOR!
located!	
	CAPTAIN JACK
CUT TO:	But you've got an
	Extrapolator shield! Nothing
8. INT. CRUCIBLE COMMAND DECK -	
	can override that -
NIGHT	
	THE DOCTOR
On the SUPREME DALEK.	
	Daleks! Can! All right?!
	Last time we all fought the
SUPREME DALEK	
	Daleks, they were scavengers
Bring it to me! Bring the	
	and hybrids. This is a fully

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CHAPTER FOURTEEN: DAY OLD

BLUES

fledged Dalek Empire, they can
do anythi- woah!
- as the Tardis lurches, all
stumble -

Mickey takes his 2.13 yellow-
pendant from his pocket -

MICKEY

It's not just a teleport,
it's a Dimension Jump, man.

CUT TO: This thing rips a hole in
time and space -

11. EXT. BIG WIDE STREET - NIGHT

SARAH JANE

On DALEK 1, gliding backwards a
little -

But can we use it?!

MICKEY

DALEK I
Transferring Tardis to the
Crucible.

Not yet, it burns up energy,
needs half an hour in between
j ump s -

FX: WIDER, DALEKS watching as the
HOOP-OF-LIGHT-TARDIS lifts off the
ground a few feet...

SARAH JANE

Then put down your gun.

MICKEY

CUT TO a good distance away. SARAH
JANE & MICKEY in an alley, in
shadows, just running up, staying
hidden, seeing -

Do what?!

SARAH JANE

If you're carrying a gun,
they'll shoot you dead. We
need to be taken prisoner.

FX: the HOOP-OF-LIGHT-TARDIS
accelerates, whooshes up into the
sky, becomes a dot of light, gone.
In whispers:

And without waiting for him, deep
breath, she steps out into the
middle of the street, with her
hands up -

MICKEY

They've got him!

SARAH JANE

Mickey, that teleport thing, '
can you use it? If they've
taken the Doctor to the Dalek
spaceship, then that's where
we need to be -

Transferring TARDIS to the Cri

SARAH JANE (CONT'D)

Daleks! I surrender!

The Daleks turn to face her.

DALEK 1

All Humans in this Sector
will be taken to the
Crucible !

Mickey, in shadows, muttering:

MICKEY

She's bloody mad!

Gives his gun a kiss. Puts it down.

Steps out, hands up.

MICKEY (CONT'D)

And me! I surrender!



(mutters at Sarah)

Whether I like it or not.

CUT TO:

12. INT. JONES' HOUSE - NIGHT

FRANCINE on the mobile. MARTHA'S

417

got the INDIGO PROJECT, tapping

yuli@sha

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THE WRITER'S TALE

numbers into the readout; she's
taking the numbers off a UNIT
website, on the laptop, SECURITY
LEVEL RED.

glow!

On Francine. Shaken, upset.

CUT

TO:

FRANCINE

Still no reply.

MARTHA

(still tapping away)

We've lost contact with the
Subwave, and the Tardis. So
it's up to me !

FRANCINE

What are those numbers?

Martha starts hoisting on the
Indigo Project, buckling up.

MARTHA

Grid references. Now Jack's
explained the base code,
I know how this teleport
works. I think. But you stay
indoors, there's no Daleks on
this street, you should be
all right, just keep quiet.

FRANCINE

But where are you going...?

13. EXT. GERMAN FOREST - NIGHT

CU MARTHA on the ground. Dazed,
blinking, recovering.

GRAPHIC: GERMANY, 50 miles outside
Bremen.

Martha stands, looks round. It's
dark, dense forest; not woodlands,
proper forest. Middle of nowhere.
Spooky.

Martha hears something, turns -

FX: way off in the distance,
DALEKS, in the air, gliding slowly
through the trees. Though not
heading towards her.

GERMAN DALEKS

Exterminaten! Exterminaten!

If you go down to the woods today, you're sure of a big surprise!

MARTHA



I'm a member of UNIT. And
they gave me the Osterhagen
Key. I've got to do my job.
(upset)

I'm sorry.

FRANCINE

What for...?

Martha goes to her. Close to tears.
Kisses her.

MARTHA

Love you.

Martha steps back. Readies the rip-
cords. Francine scared:

FRANCINE

Martha. What's an Osterhagen
Key? Tell me. What does it do??

Martha heads off in the opposite
direction. Scurrying away into the
darkness. On a mission.

CUT

TO:

MARTHA

...it's not my fault.

14. FX SHOT

And crying, now, she pulls the
cords -

FX: THE HOOP-OF-LIGHT TARDIS
sailing away from EARTH, through
the PLANETARY ARRAY.

418

FX: MARTHA VANISHES in the teleport

CUT

TO:

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CHAPTER FOURTEEN: DAY OLD BLUES

15. INT. TARDIS - NIGHT

And not, I think, the one in
Sheffield.

Still low-light. THE DOCTOR, DONNA,

ROSE, CAPTAIN JACK, all
grouped CUT TO:
around the console. Grim:

16. FX SHOT

DONNA

Where are they taking us?

FX: the HOOP-OF-LIGHT TARDIS swoops
past CAMERA, revealing, in all its
glory: THE CRUCIBLE.

CAPTAIN JACK

On the scanners, there was a
massive Dalek ship. Sitting
at the centre of the planets.
They're calling it the
Crucible.

FX: CLOSER, CAMERA gliding around
the ship; a huge GLOBE, many
miles in diameter, all studded and
riveted bronze, with six bristling
metal ARMS radiating out of its
centre.

DONNA

You said all these planets
were like an engine. But what
for?

FX: a tiny hooped TARDIS being
drawn inside the ship.

THE DOCTOR

Rose? You've been in a
parallel world. And that

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

MONDAY 14 JANUARY 2008 18:05:36 GMT

world's running ahead of this
universe. You've seen the
future. What was it...?

RE: HAPPY NEW YEAR?

ROSE
German,
The darkness.

GERMAN DALEKS!!! They've always been

really, haven't they?

DONNA

The stars were going out.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 14 JANUARY 2008 18:53:18 GMT

ROSE

One by one. We looked up at
the sky. And they were dying.

Entire constellations. And

at the same time, the walls
some dialogue

between dimensions started
to weaken. We'd been building
this machine, a Dimension

RE: HAPPY NEW YEAR?

I've gone one better now: I Babel Fish-ed
for them, so now they're saying:1

DALEKS

Cannon, so I could... Well...

Halt! Oder Sie werden

THE DOCTOR

geabschaffen! Sie sind ein

(smiling)

Gefangener des Daleks!

What?

with myself Even then, I had a proper little conversation

ROSE

foreign about how Daleks would communicate in

So I could come back.

(he grins) countries - and how we, as the audience,
would hear it.

Shut up. But all of a sudden, This tapped into another ponder, namely
how much of

it started working. Like,

everything was starting to

have kept the TARDIS translation facility Martha would

collapse. Not just our world, with her once she stops being a proper
companion. Not

not just yours. But the whole much, I decided, or there would be all these
polylingual
of reality.

ex-companions all over the place. That ability
has to fade.

A low-level beep from the scanner, Martha would hear German, so we should
hear German.

the Doctor runs to it: Daleks don't talk in standard English anyway,
and would

419

THE DOCTOR

Here we go. The Crucible! 1 Babel Fish is a web-based application that translates text from
one of

several languages into another.

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THE DOCTOR

But this time it's Davros.

Our only chance is, he wants

us alive.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 15 JANUARY 2008 03:11:59 GMT

RE: HAPPY NEW YEAR?

into space. Lost in

Now, slow track in to Donna,

dialogue fading in b/g; again,

she's staring

thought.

Hearing...

The heartbeat...

Closer and closer on Donna...

(This dialogue fading away b/

g:)

Jump? Could you use it to

get out?

ROSE

Needs twenty minutes to

recharge. And anyway. I'm not
leaving.

THE DOCTOR

"What about your teleport?

CAPTAIN JACK

It's dead. They must have a

cancellation signal.

THE DOCTOR

Right then. All of us.

Together, yeah? Donna?

(beat)

Donna?

She snaps out of it.

17. INT. TARDIS - NIGHT

DONNA

The room bumps, a landing. All
scared:

Yeah.

He thinks she's just scared:

THE DOCTOR

We've arrived.

THE DOCTOR

I'm sorry. There's nothing
else we can do.

CAPTAIN JACK

What do we do?

DONNA

Yeah, I was just... I

know.

THE DOCTOR

Not much choice. If we don't
go out, they'll get in.

Psyching themselves up:

ROSE

THE DOCTOR

But they'll kill us. Last
time we walked onto a Dalek
ship,

Right then.

they
like

were

shooting

maniacs.

ROSE

Daleks.

yuli@

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CHAPTER

FOURTEEN: DAY OLD BLUES

CAPTAIN JACK THE
DOCTOR steps out, deep breath...
Ohh God.

DOCTOR

THE

DOCTOR

Ohhhkay...

It's been good, though,
hasn't it, yeah? All of us,
CAPTAIN JACK... Then ROSE, then

all of it. Everything we did.

You were brilliant. And you
on DONNA, following INT. TARDIS,
were brilliant. And you were them; she's just
a few feet down the ramp, but...
brilliant.

DONNA

She stops.

You're not bad either.

THE DOCTOR

Staring.

Oh, I'm brilliant too. Or I

was . Hearing,
again...

(pause)

Right. Blimey. The heartbeat.

And he turns, they walk down the
Rose and Captain Jack The Doctor,

ramp... step clear of
the Tardis - staring at the Daleks,
not seeing that

The Doctor opens the door... Donna's
stopped.

SCENE CONTINUES INTERCUT WITH - FX:
WIDE SHOT, as 4.12/35,

DALEKS floor level,

FLYING DALEKS, SUPREME

platform:

18. INT. CRUCIBLE COMMAND DECK -

CONTINUOUS
DALEK

Doctor! Behold the

INTERCUT
TARDIS.

CUT TO:

WITH

SC.17,
might of the true Dalek Race!

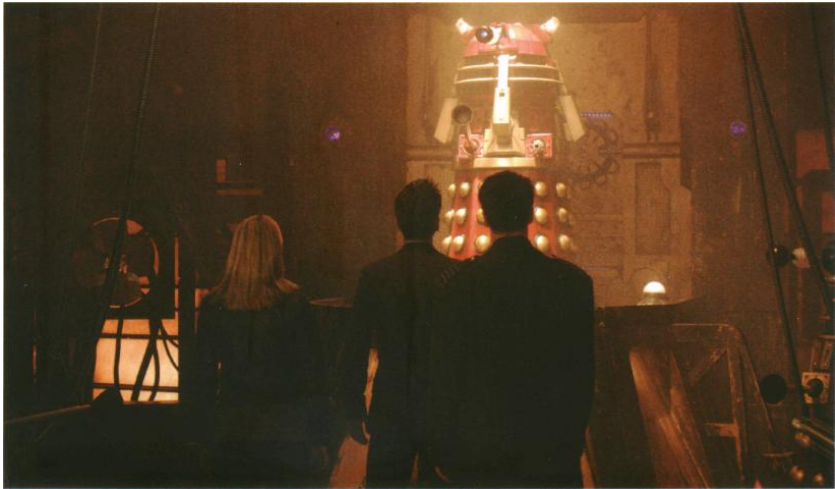
MULTIPLICATION

TIERS above,

DALEK on its

Behold,

INT.



'Behold the might of the true Dalek Race!' Rose, the Doctor and Jack face the Supreme Dalek.

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THE WRITER'S TALE

ROSE

CUT TO DONNA. Still inside.

The door just closed on its
own!

In her head...

SUPREME DALEK

The heartbeat...

Nevertheless. The Tardis is
a weapon. And it will be

She turns. As though entranced.

destroyed!

Looking back into the Tardis... at
what...?

FX: HIGH ANGLE on the TARDIS -
with Rose & Captain Jack already

Outside, the Doctor calls to her:

a few feet back, the Doctor, at
the Tardis door, jumps back just

THE DOCTOR

in time - as a simple panel of the
black floor slides open, a trapdoor,

Donna, come on, you're no
safer in there-

and the Tardis drops through, like
a stone, gone - !

She turns back towards the Doctor's

INT. TARDIS CAMERA SHAKE, Donna
voice, still lost... thrown against the rail -

Schwup! the Tardis door slams shut!

INT. CRUCIBLE, the Doctor yelling
at the Supreme Dalek -

THE DOCTOR (CONT'D)

Donna? Donna ! !

' THE DOCTOR

What are you doing? Bring it

Donna snaps out of it! Runs to the
door, yanking it -

back! !

INT. TARDIS, Donna clinging to the
rail for dear life -

DONNA

Doctor? What have you done?

Oy! I'm not staying behind!!

DONNA

Doctaaaaaa - !

THE DOCTOR

It wasn't me, I didn't do
anything!

CUT TO:

(to Supreme Dalek)

19. FX SHOT

What did you do?!

FX: the TARDIS shooting down a
plain metal shaft -

SUPREME DALEK

This is not of Dalek origin.

CUT TO:

THE DOCTOR

No, just stop it, she's my
friend, now open the door and
let her out -

20. INT. CRUCIBLE COMMAND DECK -
NIGHT

THE DOCTOR runs to the SUPREME
DALEK's platform, raging -

Inside, banging on the door:

DONNA

Doctor! What's going on?!

THE DOCTOR

What have you done, where's
it going?!

Outside, to the Supreme Dalek:

SUPREME DALEK

THE DOCTOR

Please, stop playing games,
just let her out -

The Crucible has a core of
Neutronic Energy. The Tardis
will be deposited into the
core.

SUPREME DALEK

This is Time Lord treachery.

THE DOCTOR

But you can't, you've taken
the defences down, it'll be

It wasn't me!

yuli@sha

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Donna is trapped inside the TARDIS as it plunges into the burning heart of the Crucible.

REVERSE, the TARDIS falling

torn apart!

FULL-FRAME WHITE BOILING

Disappearing into it!

FX:

into

ENERGY.

CUT TO:

TO:

21. FX SHOT

INT. TARDIS - NIGHT

FX: the TARDIS rattles down the
shaft

22.

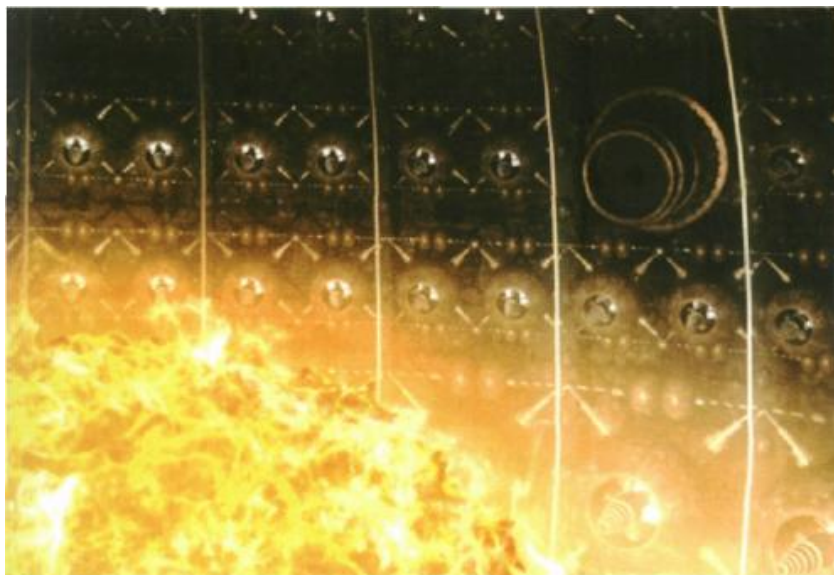
back to the

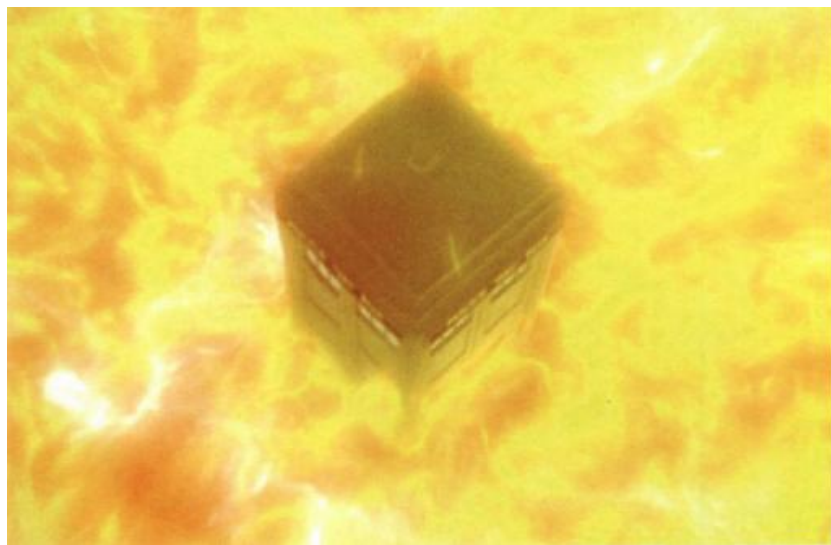
DONNA pulling her way

as -

console,

FX: WIDE SHOT the CORE. DMP of a
METAL ROOF above, with the
lower PRAC FX: a row of ROUNDELS SHATTER,
half of frame filled with BOILING as
though the portholes are made of
WHITE ENERGY. The small
TARDIS GLASS - outside, just WHITE LIGHT &
falls out of a panel in the
roof, SMOKE -
down -





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THE WRITER'S TALE

24. FX SHOT

Donna ducks down, yelping -

FX: THE TARDIS in

a bed of BOILING

PRAC FX: more ROUNDELS shatter!

WHITE

ENERGY.

CUT TO: FX: CLOSER, the

WINDOWS in the

doors SHATTER -

23. INT. CRUCIBLE COMMAND DECK -

NIGHT

TO:

ROSE & CAPTAIN JACK running to THE

25. INT.

TARDIS - NIGHT

DOCTOR -

PRAC FX: THE

DOOR-WINDOWS blasting

ROSE

out, white light

outside -

But Donna's still in there!

Donna is on her

knees, by the

CAPTAIN JACK

console, coughing -

smoke in the

Let her out!!!

air, heat blasting

through - she's

helpless -

SUPREME DALEK

Earthwoman and Tardis will

FX: WIDE

SHOT, widest shot

perish together. Observe!

possible,

showing BEAMS OF WHITE

LIGHT blasting

through almost every

FX: OPPOSITE the Supreme Dalek, a

ROUND,EL,

now -

big VIEWSCREEN zips into existence,
mid-air, showing the FX shot
from CUT TO:

sc.24. Then cut to that shot full
frame - 26. INT.
CRUCIBLE COMMAND DECK -

NIGHT

CUT TO:

ROSE & JACK
watching the

As roundels shatter all around her, Donna feels the heat.

viewscreen, THE
DOCTOR desperate -

THE
DOCTOR

Please, I am
begging you,

I'll do anything,
put me

in her place, you
can do

anything to me, I
don't care,

just get her out
of there!

Pause. Then the
SUPREME's eyestalk

swivels. Looks
down.

SUPREME
DALEK

Continue.
THE

DOCTOR
...what?

SUPREME
DALEK

you.

DALEKS, 2 and 4

Begging. It befits

CUT TO THE FOUR

swivelling round -



2

decreasing!

4

DALEK

Tardis integrity

DALEK

Destruction

imminent!

424

CUT TO:

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BLUES

27. INT. TARDIS - NIGHT

On DONNA. Trapped. Light and smoke
all around her, but...

Suddenly, she's calm.

Hearing...

The heartbeat.



And she looks...

Knowing where it's from.

She's near the HAND-IN-JAR. It's
bubbling away, and -

FX: GOLDEN ENERGY swirling around
it.

Donna hypnotised. Reaching out...

FX: the JAR, the ENERGY...

She reaches closer...

Holding out one hand...

FX: CU DONNA'S HAND as she reaches
for the GLOWING JAR... and as she
touches it -

FX: DONNA AND JAR, as G OLDEN
ENERGY whooshes around them
both, enveloping her body, Donna
transfixed, shuddering, a GOLD
LIGHTSTORM twisting between them
both -

The Doctor gives Donna a hand, without even being in the room!

FX: CU Donna, swathed in ENERGY -

THE DOCTOR

But why did the door close...?

FX: CU on the jar as it SHATTERS,

CUT

TO:

the ENERGY dissipating -

29. INT. TARDIS - NIGHT

Donna thrown back - !

Light & smoke fill around. Donna on

CUT TO:

the floor, her old self, snapping

28. INT. CRUCIBLE COMMAND DECK -
NIGHT

out of it. But she looks. What the
hell...?

THE DOCTOR'S HAND is now lying on

THE DOCTOR, ROSE & CAPTAIN JACK

the grille.

staring up at the (OOV) viewscreen

- but the Doctor winces, ow! -

Donna sits up. Stares...

ROSE

FX: GOLDEN LIGHT plays around the

What is it?

hand...

CAPTAIN JACK

Donna staring - not hypnotised now,

You've been connected to that
Tardis for hundreds of years.

just gobsmacked -

425

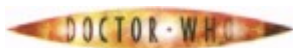
You're feeling it die.

FX: WIDER on the hand, as the

GOLDEN LIGHT spreads out from it,

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THE WRITER'S TALE

taking the rough shape of a GLOWING
PRONE BODY. No features, just
humanoid-shaped energy.

Donna open-mouthed!

FX: MID-SHOT as the GLOWING BODY
sits up!

And as Donna stares...

FX: the ENERGY schwupps away, fast,
gone, and there is -

THE DOCTOR! An identical Doctor!

Naked! (Mid-shot only.)

DONNA

. . it's you.

THE DOCTOR #2

Oh yes!

DONNA

You're naked.

THE DOCTOR #2

Oh yes!

CUT TO:

30. INT. CRUCIBLE COMMAND DECK -

NIGHT

Staring up at the screen. ROSE
takes THE DOCTOR'S hand.



SUPREME DALEK

Total Tardis destruction in
ten rels, nine, eight, seven,
six...

CUT TO:

31. INT. TARDIS - NIGHT

MID-SHOT on THE DOCTOR as he pops
his head up, over the console, and,
with a grin, stabs one particular
button -

CUT TO:

'Oh yes!' A new Doctor is born.

32. FX SHOT

FX: THE TARDIS, in the BOILING
WHITE LIGHT... fades away.

THE DOCTOR, ROSE & CAPTAIN JACK
staring up as -

CUT TO:

SUPREME DALEK

The Tardis has been

33. INT. CRUCIBLE COMMAND DECK -
NIGHT

destroyed. Now tell me,

Doctor. What do you feel?

Anger? Sorrow? Despair?

yuli@sha

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THE
DOCTOR



...yeah.

SUPREME DALEK

Then if emotions are so
important, surely we have
enhanced you?

CAPTAIN JACK suddenly spinning
round - revolver in hand!

CAPTAIN JACK

Yeah, well feel this - !

He fires at the Supreme Dalek -

FX: BULLETS tzing! off, SPARKS, the

SUPREME DALEK fires -

SUPREME DALEK

Exterminate !

FX: BEAM hits him, CAPTAIN JACK

skeleton'd, falls, dead.



'Exterminate!' Captain Jack is blasted by the Daleks.

anxious to get his hands

'But you promised him to me. Davros is

er, hand on the Doctor.

(to Rose)

Come on. Nothing we

can do.

The Doctor & Rose stand,

holding

each other.

THE DOCTOR

(CONT'D)

So! You still haven't

killed

me, and there's got to

be a

reason for that. Where

is he?

DAVROS 00V

I have been watching.

With

quite some fascination,

Rose horrified, runs to him, kneels

Doctor.

by his body -

FX: VIEWSCREEN. DAVROS,

in his

CRUCIBLE VAULT.

ROSE

Jack! Oh my God! Ohhh no...

DAVROS

The Doctor goes to her.

It is time we met. As
veterans of war. So

many wars.

THE DOCTOR

Rose, come here, leave him...

SUPREME

DALEK

You have been warned,
Davros. The Doctor is
contamination.

ROSE

a

They killed him.

THE

DOCTOR

DAVROS

I know. I'm sorry,
to me.

But you promised him

(touches Jack's head; knowing)
Children

The Doctor, and the
of Time.

Good man, Captain.

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THE DOCTOR

(vicious)

Jackie's given birth and has

Promised? Ohhh, yes yes yes,

I get it - Davros, you're

not in charge! That thing's

the boss, yeah? Daleks rule

supreme, so what does that

make you? Servant? Slave?

Court jester? Pet?

DAVROS

(cold)

COOK

Send him to me.

**FX: VIEWSCREEN vwips! out of sight,
YEAR?**

off.

SUPREME DALEK

Escort them to the Vault.

As TWO DALEKS glide over to the
Doctor & Rose -

SUPREME DALEK (CONT'D)

What of the Human cargo?

DALEK 1

Test subjects now boarding.

»I really worry that since

bloody battle zone.«

FROM: RUSSELL T DAVIES TO: BENJAMIN

TUESDAY 15 JANUARY 2008 13:40:41 GMT

RE: HAPPY NEW

THE DOCTOR

What sort of tests? What are
you doing with this Crucible-
thing?

SUPREME DALEK

You are the playthings of
Davros, now. Take him!

As the Daleks manoeuvre around the
Doctor & Rose, the Doctor glances
across -

CAPTAIN JACK is on the floor.
Face down. But alive! Keeping
very still, his eye catching the
Doctor's.

The Doctor catches the look. Then
turns and goes, with Rose and the

BENJAMIN COOK

Dalek escort.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
TUESDAY 15 JANUARY 2008 13:16:44 GMT

RE: HAPPY NEW YEAR?

»I e-mailed Julie about an hour ago, to ask where we
stand with Camille and her agent.«
- NIGHT

FROM: RUSSELL T DAVIES TO:

TUESDAY 15 JANUARY 2008 14:53:03 GMT

RE: HAPPY NEW YEAR?

5. EXT. BIG WIDE STREET

SARAH JANE about to run off,

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FOURTEEN: DAY OLD BLUES

where is she?

at Sarah)

Rose's mum.

like the world

and runs -

following -

she's in (what's now) Scene 12,

CHAPTER

danger, now

(big smile

Jackie Tyler.

Sarah looks at her

has gone mad.

Then she just turns

Mickey & Jackie

And then, of course,





and Mickey (and now Jackie) surrender where Sarah Jane

Daleks.

BENJAMIN COOK

02:21:45 GMT

YEAR?

NIGHT2

town-centre,

space. A row

marched along, all

hands-on-heads.

them. In the line:

MICKEY & JACKIE.

1

stand

Jackie Tyler (Camille Coduri) makes it to the party after all. ,
line joining

AS MANY EXTRAS AS

All hands-on-heads.

grabbing her bag from the car -
as they join:

SARAH

JANE

The Tardis landed on Dexeter

themselves to the

FROM: RUSSELL T DAVIES TO:

WEDNESDAY 16 JANUARY 2008

RE: HAPPY NEW

35. EXT. SQUARE -

Ordinary square, not

just a suburban open

of PEOPLE being

scared, defeated,

DALEKS guarding

SARAH JANE,

DALEK

Prisoners will

together!

CUT TO WIDER, the

a group of

POSSIBLE.

Muttering,

MICKEY

Great idea, this

was. Next

Road, come on, we can't take

time you need

saving...

the car -

SARAH

JANE

But MICKEY turns, as he's hit by

How did you

find me, anyway?

PRAC WIND -

MICKEY

JACKIE

Ohhh no, I told her, I said,

Oh, he's

always going on

you can't come! She never

about you,

Sarah Jane this

listens - !

and Sarah Jane

that. I think

he's got a bit of

a thing

FX: HARD CRACK OF WHITE LIGHT,

and about you.

standing there - JACKIE TYLER! With

a big sci-fi gun.

SARAH

JANE

(pleased)

MICKEY (CONT'D)

Really? Is

that true?

That gun is bigger than you!

(introducing Jackie) has shifted all

2 The addition of Scene 5

JACKIE

subsequent scene numbers, so

the extermination of Captain Jack on

I am not staying behind!

the Crucible Command Deck

is now Scene 34, followed by this, Scene

35, in a suburban square.

Not while my daughter's in

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 THE WRITER'S TALE

JANE JACKIE SARAH
As a mother figure. We're on board
the Crucible, that's the important
thing. One step closer
to the Doctor...
Oh, right, thanks.
DALEKS now gliding
back: CUT TO:
DALEK 1 37. EXT. GERMAN
FOREST - NIGHT
Test subjects ready for
transport! MARTHA making her
way across rough ground, bracken. It's
cold, dark, creepy. But she
keeps going. MICKEY
Test subjects?! What does
that mean -
?! CUT TO:
FX: WIDE SHOT, the ENTIRE GROUP in 38. EXT.
COTTAGE, GERMAN FOREST -
a TELEPORT GLOW - NIGHT
CUT TO: MARTHA steps out
on to a rough track. Heading
towards...
36. INT. DALEK CORRIDOR - NIGHT
on its own, A COTTAGE. Standing
CU ON A DALEK, barking in the forest.
Sinister; dark and
instructions: abandoned. But

somehow, sort of...

waiting.

DALEK I

Prisoners will march in this
direction. Immediately!

As she walks closer...

German.

A voice calls out, in

WIDER: a CORRIDOR on the Crucible;

dark metal, industrial. Full of the

OLD

WOMAN

GROUP OF PEOPLE, still hands-on

<There's no

one here.

heads, including SARAH JANE, MICKEY
you want, just go

Whatever

& JACKIE. DALEKS on guard.
me alone. >

away. Leave

They start to march towards Dalek
standing by the

She's old, hostile,

I. Sotto:

cottage door.

MICKEY

MARTHA

Testing what, though?

<My name is

Martha Jones. >

OLD

WOMAN

Mickey, Sarah Jane and Jackie are marched aboard the Dalek ship.

<I don't care who

you are. >

MARTHA

<UNIT operative

five six six

seven one. Rank,

medical

officer. >

OLD

WOMAN

<They said you

might come. >

(in English,

now)



The accent, what is that?

London?

MARTHA

Yeah.

OLD

WOMAN

Long time

long way.

I went to London.

ago. You travel, a

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'I went to London. Long time ago.' Martha meets the real guardian of the Osterhagen Station - an Old Woman (Valda Aviks).

MARTHA

Thought this place was
supposed to be guarded.

OLD WOMAN

They were soldiers, jah.
Boys. I brought them food,

every day. When die Alpträume

RUSSELL T DAVIES TO: BENJAMIN COOK

came from the sky... They ran.

JANUARY 2008 02:41:51 GMT

FROM:

THURSDAY 17

MARTHA

RE: HAPPY

NEW YEAR?

They're meant to stay on
duty.

OLD WOMAN

They had families, lovers,

children.

They

went

home

to

die. But not you, I think...?

FX: THE

CRUCIBLE. And the TARDIS

MARTHA

fades

into sight, gliding along,

I've got a job to do.

spinning

slowly (the windows

repaired

now, intact).

And she walks past the old woman,

heads

inside.

TO:

431

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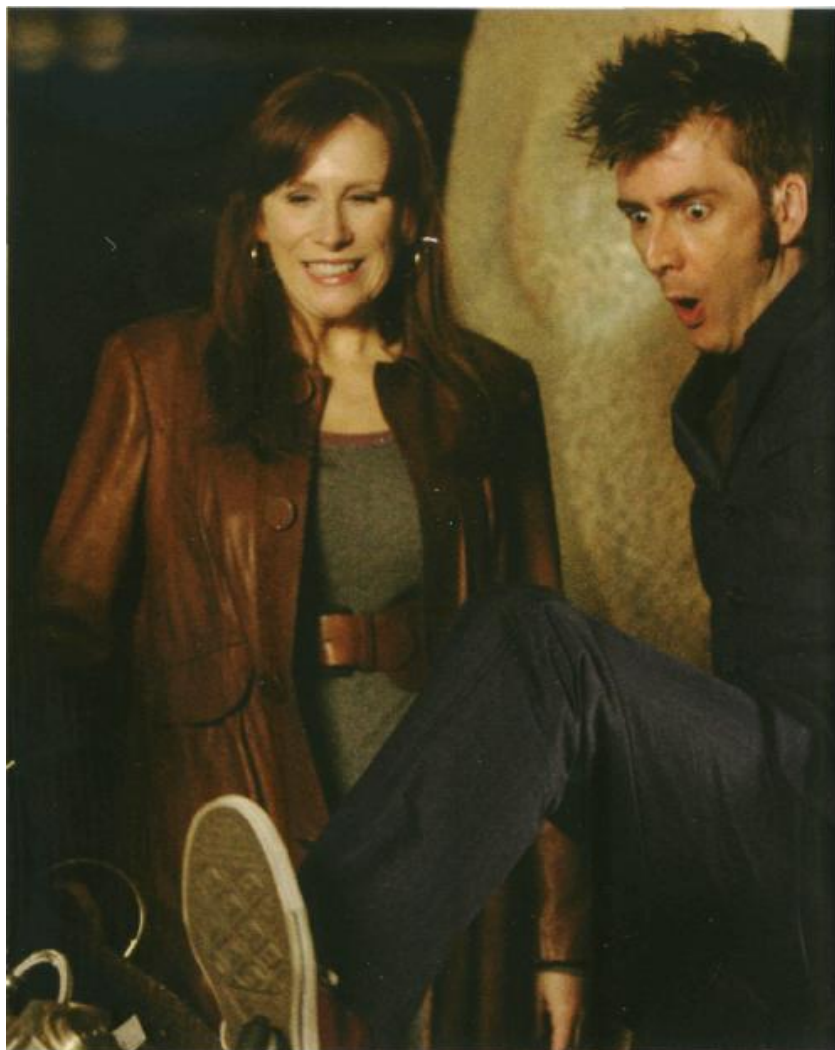
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38. INT. TARDIS - NIGHT

Back to its spooky LOW-LIGHTING
STATE. THE DOCTOR #2 is by the
door, smoothing the now-intact
windows (portholes fixed too) ;
he's now in the BLUE SUIT, though
jacketless.

THE DOCTOR #2



All repaired. Lovely. Sssh!

And he runs back to the console.

DONNA is there; just boggling at him. As he shucks on his jacket:

THE DOCTOR #2 (CONT'D)

Silent running. Like they
do in submarines, so no one
can hear us. Can't even drop

a spanner. Don't drop a
spanner!

(of the suit)

I like blue. What d'you
think?

DONNA

You. Are. Bonkers.

THE DOCTOR 12

Why, what's wrong with blue?

DONNA

Is that what Time Lords do?

Lop a bit off, grow another
one? You're like... worms!

Donna gets acquainted with the newly grown Doctor.

THE DOCTOR #2

DONNA

No, I'm unique. There's
never been another like

Oy! !

THE DOCTOR #2

me, not ever. Cos all that

Spanners! Sssh!

regeneration energy went

(realising)

into the hand. Look at my

But I must've picked up a bit

hand! Love that hand! But

of your voice, that's all.

then you touched it, wham!

Is it? Did I? No! Oh you are

Instantaneous biological

kidding me, no way!

metacrisis, I grew, out of

(feels chest)

you. Still. Could be worse.

One heart. I've got one
heart! This body's got only

DONNA

one heart!

Oy! Watch it, spaceman!

DONNA

THE DOCTOR #2

What, like you're Human?

Oy! Watch it, Earthgirl!... Oh.

I sound like you. I sound all
sort of... rough.

THE DOCTOR #2

Ohhh that's disgusting.

DONNA

DONNA

Oy!

Oy!

432

THE DOCTOR #2

THE DOCTOR #2

Oy!

Oy!

yuli@sha

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CHAPTER FOURTEEN: DAY OLD BLUES

DONNA

Stop it!

THE DOCTOR #2

But I am... No, wait, I'm... part

Time Lord, part Human. Well

isn't that wizard?!

(smiles)

You did that, Donna! You!

CU Doctor & Donna over the next

speech; PAINT THIS with silent

flashbacks; Donna the Bride,

arriving in the Tardis; Donna

in 4.1, seeing him again; Wilf;

then sc.50 from 4.1, Donna leaving

her car as the Tardis appears

behind it.



THE DOCTOR #2 (CONT'D)

DONNA

It's like... I kept hearing
that noise, that heartbeat...

You came to the Tardis. Then
you found me again. Your
Grandad! And your car, Donna,

THE DOCTOR #2

That was me. My single heart.
Cos I'm a complicated event
in time and space, it must
have rippled back. Calling
to you.

DONNA

Why me?

THE DOCTOR #2

Cos you're special.

DONNA

Don't be daft, no I'm not.

THE DOCTOR #2

But you are, you're... Oh. You
really don't believe that,
do you?

(of his own head)

I can see, Donna. What you're
thinking. All that attitude.
All that lip. Cos all this
time... you think you're not
worth it.

DONNA

(quiet)

Stop it.

your car, you parked your

car right where the Tardis
was going to land, that's
not coincidence, oh we've
been blind. Something's been
drawing us together. For such
a long time.

DONNA

You're talking like... destiny.
There's no such thing, is
there?

THE DOCTOR #2

Then what is it? Who is it...?

DONNA

(sad smile)

Still doesn't mean I'm
special. I was just moved
into the right place.

THE DOCTOR 12

Stop saying that. You're
wonderful. I wish you could
believe that.

DONNA

Yep. Still. I've done what I
need to do, now.

THE DOCTOR 12

(stares to distance)

THE DOCTOR t2

Shouting at the world. Cos no
one's listening. Why should
they?

DONNA

(hurt)

Doctor. Stop it.

cottage.

THE DOCTOR #2
with Donna

(goes to her, kind)

But look at what you did. No,
numbers, so

it's more than that, it's
woman

like... we were always heading
inside the

for this.

No, it's like there's more...

Like the pattern's not
complete, the strands are
still drawing together... But
heading for what?

This is followed by Martha making her way
through the forest, and then arriving at the

Of course, the additional two scenes

and Doctor #2 shift all subsequent scene

Martha's first encounter with the old German

433

is now Scene 40, followed by this, 41,

cottage...

yuli@sha

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THE WRITER'S TALE

41. INT. COTTAGE - NIGHT

And Martha just steps into the lift.

Inside, it's dark, bare. MARTHA knows what to do, goes straight to an internal wall. Pulls a wooden table and chair away from it. Then takes down a picture, off the wall. Behind it: a PALM PRINT READER. Martha places her palm over the screen. It glows, beeps -

The Old Woman lowers her gun, defeated, shaking.

OLD WOMAN

< You're going straight to Hell! >

As the door closes on her, quieter:

During this, the OLD WOMAN stays in the doorway. Talks to Martha; Martha keeps her back to her, focused on the job.

MARTHA

I know.

CUT

TO:

OLD WOMAN

London, in those days. To see it! So much glamour. That was the word, glamour. And I was so young.

(pause)

I heard the soldiers talking. Many times. They would speak of the Osterhagen Key.

(pause)

I think London must be changed now, yes? But still. The glamour.

- and on the beep, a DOOR slides

open in the wall. Opening into a
metal box; a LIFT.

And Martha hears a click. A safety
catch.

Looks back round.

The Old Woman is pointing a
revolver at her. Scared.

OLD WOMAN (CONT'D)

You will stop. You will
not go.

But Martha remains utterly calm.
Fixed.



MARTHA

I've got no choice.

OLD WOMAN

I know the Key. What it does.

<You are the nightmare! It's

not them, it's you! I should

kill you, right here, right

now! >

434

MARTHA

Then do it.

Martha descends into the depths of Osterhagen Station One.

yuli

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Davros has the Doctor just where he wants him.

42. INT. LIFT SHAFT - NIGHT

The lift descending...
hear

One. Is there anyone there?

Repeat, this is Osterhagen

Station One. My name is

Martha Jones. Can anyone

me...?

CUT TO:

CUT

TO:

43. INT. LIFT/OSTERHAGEN STATION

ONE - NIGHT

NIGHT

MARTHA in the lift. It pings,
stops. Door opens...

44. INT. CRUCIBLE VAULTS -

CU DAVROS.

DAVROS

Cells.	She steps out into OSTERHAGEN	Activate the Holding
	STATION ONE. A small room, lined	
	with plain COMPUTER BANKS. One	CU THE DOCTOR -
BRIGHT WHITE		
	chair, one desk. On the desk, a	SPOTLIGHT slams down on
him.		
	panel, designed to fit the Key.	
		CU ROSE - BRIGHT WHITE
SPOTLIGHT		
	Martha looks at one wall. FOUR	slams down on her.
	SMALL TV SCREENS, labelled CHINA,	
	ALASKA, ARGENTINA, LIBERIA. All	WIDE SHOT. DAVROS in
his chair,		
	showing static. Martha clicks a	the Doctor under a vertical
shaft		
	button, opening comms.	of light, Rose in another, both
a		
		good distance apart, deliberately
	MARTHA	separated.
	This is Osterhagen Station	

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THE WRITER'S TALE

DAVROS (CONT'D)

Excellent. Even when
powerless, a Time Lord is
best contained.

THE DOCTOR

Good to know you're scared



of me.

Said reaching out, and, just as he
thought -

FX: A RIPPLE of forcefield, in the
shape of the LIGHT-SHAFT.

Davros glides over to him.

DAVROS

It is time we talked, Doctor.
After so very long. After
the -

THE DOCTOR

- no no no, we're not doing
the nostalgia tour, you
can keep the photo albums,
Davros, I want to know what's
happening, right here, right
now, cos the Supreme Dalek
said Vault, yeah? We're in
the Vault? As in, dungeon?

'She is mine. To do as I please.' Rose is a prisoner of Davros.

Cellar? Prison? You're not
in charge of the Daleks, are
you? They've got you down
here like, what, a servant?
Slave? Court jester? Pet?

THE DOCTOR

Leave her alone.

DAVROS

She is mine. To do as I
please.

DAVROS
(rattled)
We have... an arrangement.

ROSE

Then why am I still alive?
What's all this for?

THE DOCTOR

Yeah, you do all the work,
they get all the glory! And
then what? Cos they hate
you, Davros, the Daleks hate
you, for being flesh, soon as

DAVROS

You must be here. It was
foretold. Even the Supreme

they're finished with you,
they'll kill you all over
again!

Davros glides towards Rose.

DAVROS

So very full of fire, is
he not? And to think. You
crossed entire universes, to
find him again.

ROSE

How d' you know that...?

Dalek would not dare to
contradict the prophecies of
Dalek Caan.

Across the ROOM, slam!, DALEK CAAN
illuminates on its plinth.

DALEK CAAN

...so cold and dark and hot,
and the Doctor burns at the
centre...

ROSE

What is that thing?

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BLUES

CHAPTER FOURTEEN: DAY OLD

DAVROS

(gleeful)

Ohh that's it! The anger!

The fire! The rage of a Time

Lord who butchered millions,
there he is!



The Doctor boiling; but he makes
himself shut up.

DAVROS (CONT'D)

Why so shy? Show your
companion. Show her your true
self. Dalek Caan has promised
me that, too.

DALEK CAAN

At the time of the ending.
The Doctor's soul will be
revealed.

THE DOCTOR

...what does that mean?

DAVROS

We'll discover it together.
Our final journey. Because
the ending approaches; the
testing begins!

THE DOCTOR

Testing of what?

DAVROS

The Reality Bomb.

THE DOCTOR

A Dalek. But it flew through The Doctor meeting Davros! (You'll
noticed that I've
the Time Vortex. Unprotected.

moved some of his dialogue from the earlier
scene on

DAVROS the Crucible Command Deck -- the one
where Captain

Caan did more than that, Jack is exterminated - to this most recent
one.) Davros

he saw Time. Its infinite
complexity and majesty, is hard to write. It's so easy to find
yourself starting every

burning in his mind. And he line with 'So, Doctor...' and all that crap.
saw you. Both of you.

THE DOCTOR

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

THURSDAY 17 JANUARY 2008 20:52:24 GMT

Saw what? Dalek Caan? What
did you see?

RE: HAPPY NEW YEAR?

DALEK CAAN

The Doctor will be here. At I've just watched the first episode of
Series Two of Skins.

the end of everything. The *Radio Times* hiked it over to me. I'm interviewing Bryan
Doctor and his Children of

Time. Elsie for them next week. Oh, Russell...
it's much better

(giggles) than Series One. I'm ridiculously happy
about that. I can't

And one of them will die. wait for you to see this second series
when it airs on E4

THE DOCTOR next month. Also, it seems that the
blond gay one, Maxxie

Was it you, Caan? Did you (played by Mitch Hower), is the
lead for the first half of the

kill Donna? Why did the series, so you've got to watch.
You're Number One Gay!

Tardis door close?, tell me!

437

yuli@

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THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 17 JANUARY 2008 21:04:03 GMT

40. INT. DALEK CORRIDOR - NIGHT

CAPTAIN JACK, lying dead on a
PALLET, TWO DALEKS either side.

DALEK 2

Commence disposal.

Incinerate!

slides open.

A PANEL in the wall

in, Jack's

Then the PALLET slides

body disappearing through, gone.

Panel closes.

DALEK 3

Disposal completed.

Both Daleks glide away.

the closed

Pause, slow TRACK IN to

panel, and...

behind him.

there!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY 17 JANUARY 2008 23:50:31 GMT

RE: HAPPY NEW YEAR?

NIGHT

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES
JACKIE & PEOPLE

FRIDAY 18 JANUARY 2008 00:10:09 GMT
DALEKS through

PRISONERS.

RE: HAPPY NEW YEAR?
up:

massive...!

'corridor' is

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
the

FRIDAY 18 JANUARY 2008 02:59:55 GMT
WAREHOUSE from

Dark, cold

RE: HAPPY NEW YEAR?
industrial, with added DMP

to the roof.

Jack slides it open! Poking his

head through. RED LIGHT

He's gasping; it's hot in

44. INT. CRUCIBLE TEST AREA -

SARAH JANE, MICKEY,

being escorted by
a door, joining OTHER

Looking

MICKEY

This place is

FX: WIDE SHOT. The

a vast space - like, if not

same as, the UNIT

4.11, sc.45 onwards.

metal,

BUTTRESSES leading up

MULTIPLICATION; many

people arranged in groups, leading
away into the distance, Daleks

438

guarding them.

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CHAPTER

FOURTEEN: DAY OLD BLUES

DALEK 1

Prisoners will stand in
designated area! Move!

As they walk forward, one WOMAN
collapses to her knees, exhausted.
The Dalek glides over.

DALEK 1 (CONT'D)

On your feet. On your feet!

Fast, Sarah Jane looking round -
she's next to a door - no Daleks
looking - gets out the SONIC
LIPSTICK, whirrs, the door
opens soundlessly - she hisses,

watch in horror.

... while Sarah Jane and Mickey

'Mickey!' -

He spins round - hisses 'Jackie!'

JANE

SARAH

- runs - !

No Mickey, wait - !

Jackie is a few feet ahead, looks

The door has a GLASS

PANEL. And on

back - turns -
DALEK glides

stations

But the Dalek turns away from the
into the Test

now-standing woman, its sucker-arm
behind it: Sarah

cutting across Jackie.
through the glass

DALEK 1 (CONT'D)

You will move forward!
glance back, not

away - having

Jackie stopped, looking across -
GROUP.

The door closing on a horrified

Sarah Jane & Mickey -
stand still.

commence in

CU TO OTHER SIDE OF THE CLOSED
rels.

DOOR, a small, dark space.

to the

MICKEY

We can't just leave her - !

mean? What are

'We can't just leave her!' Jackie is in terrible danger...

the TEST AREA side, a

in front of the door,

itself there. Facing

Area, not seeing,

& Mickey looking

panel, in horror, at:

Jackie - with a

wanting to give them

to join the rest of the

DALEK 1

Prisoners will

Testing will

thirty

Jackie is standing next

woman who fell.

WOMAN

What do they

they testing, what are they

gonna do?

DALEK 1

Test cycle

initiating.

The sound of power

building, a

deep, throbbing hum...

JACKIE



Reckon it's that thing

there...

Jackie & woman

looking up.

FX: ROOF. They're

standing under

a WIDE METAL CIRCLE,

with a PALE

WHITE CENTRE. Which

starts to PULSE.

439

TO:

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THE WRITER'S TALE

45. INT. CRUCIBLE COMMAND DECK -
NIGHT

SUPREME DALEK with DALEKS gliding
to and fro f/g, busy.

SUPREME DALEK

Testing calibration of
Reality Bomb! Firing in 20
rels, 19, 18...

CUT TO:

46. INT. CRUCIBLE VAULTS - NIGHT
SUPREME DALEK'S countdown continues
00V, 17, 16, 15...
DAVROS gliding forward, THE DOCTOR
& ROSE still trapped.

DAVROS

You will bear witness,
Doctor. Behold the apotheosis
of my genius.

FX: VIEWSCREEN blinks on, MID-AIR,
showing FX SHOT 1 from sc.44, the
WIDE SHOT of CRUCIBLE TEST AREA.

CUT TO:

47. INT. CRUCIBLE TEST AREA - NIGHT
SUPREME DALEK'S countdown continues
00V, 8, 7, 6, 5...
SARAH JANE & MICKEY trapped behind
their door, THE BACK OF THE DALEK

49. INT. CRUCIBLE VAULTS - NIGHT

WHOLE ROOM SHUDDERS. THE DOCTOR
staggering in the spotlight -

THE DOCTOR

What's a Reality Bomb?
Davros! What are you doing??

And Davros giggles.

CUT TO:

visible through the glass panel,
JACKIE & CROWD beyond that. Hushed,
but fierce -

MICKEY

We've got to get her out!

SARAH JANE

We can't!

MICKEY

But that's Jackie!!



CUT TO:

48. INT. CRUCIBLE COMMAND DECK -

NIGHT

SUPREME DALEK

...2, 1, zero! Activate

planetary alignment field!

CUT TO: Davros has a bit of a giggle. Possibly.

yuli@sha

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CHAPTER FOURTEEN: DAY OLD BLUES

50. INT. TARDIS - NIGHT

Room SHUDDERS. THE DOCTOR #2 &
DONNA stagger, recover - running to
the scanner -

THE DOCTOR #2

What was that...?

(reads display)

It's the planets. The 27

planets! Look at them!

CUT TO:

51. FX SHOT

FX: THE PLANETARY ARRAY. Close on
a number of planets. They begin to
SHINE with HALOES OF ENERGY. Rising
and falling, like a programmed
sequence, flaring with light around
their circumference, falling, then
rising again...

FX: WIDER SHOT of the ARRAY, the
PLANETS FLARING...

52. EXT. NOBLES' HOUSE - NIGHT

behind their door, the DALEK still
stationed in front. Staring, mute,
terrified.

CUT TO:

54. INT. CRUCIBLE VAULTS - NIGHT

THE DOCTOR, ROSE, DAVROS stare up

at the 00V viewscreen...

THE DOCTOR

But that's Neutronic Energy...

Flattened by the alignment
of the planets into a single

string... No! Davros, you
can't! Wo.'

CUT TO:

55. INT. TARDIS - NIGHT

THE DOCTOR #2 & DONNA at the
scanner -

THE DOCTOR 12

CUT TO: Single-string neutrinos
compressed into... No way!

CUT TO:

WILF standing outside, looking up.

The sound of power, throbbing all
around. SYLVIA in the door, scared.

56. FX SHOT

FX: WIDE SHOT, PLANETARY ARRAY,

SYLVIA

noise reaching a crescendo as ALL

THE PLANETS SHINE WITH HALOES

- Dad, get off the street,
there's still Daleks out

together!

there -

CUT TO:

WILF

But look at it Sylvia. What

57. EXT. NOBLES' HOUSE - NIGHT

are they doing up there...?

FX: LOW ANGLE WILF, the PLANETARY
ARRAY SKY above him, the PLANETS
halo-ing in sequence...

CU WILF & SYLVIA shield their eyes,
as a terrible WHITE LIGHT shines
down on them...

CUT TO:

CUT TO:

53. INT. CRUCIBLE TEST AREA - NIGHT

58. INT. CRUCIBLE TEST AREA - NIGHT

JACKIE, the WOMAN & all the PEOPLE
looking up in horror...

JACKIE, WOMAN & PEOPLE looking up...

FX: CENTRE OF THE CIRCLE now

FX: ABOVE, the CENTRE OF THE CIRCLE
pulsing, brighter...

GLOWING! FIERCE!

CUT TO SARAH JANE & MICKEY,

Jackie looks across, helpless.

desperate -

441

SARAH JANE & MICKEY, trapped

A ping. Mickey realises! Gets out
his YELLOW-PENDANT!

yuli@sha

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THE WRITER'S TALE

MICKEY

Thirty minutes - ! !

His face at the glass. Holding the
pendant! At Jackie. Mouthing the

words, frantic, 'It's recharged,
use it!'

Jackie gets out her YELLOW-PENDANT. FX: the PARTICLES drift into
Upset, to the woman:

JACKIE

I'm sorry.

She presses the centre.

FX: WIDE SHOT TEST AREA, all

the CROWD MULTIPLICATION PEOPLE

becoming like floating dust... and the

DALEKS remain intact.

CU Sarah Jane, Mickey, Jackie,
staring at the window...

floating DUST, into NOTHING.

A Dalek glides forward into the
empty space.

DALEK 1

Test completed.

FX: HARD CRACK OF WHITE LIGHT, she

VANISHES -

FX: WIDE SHOT with DMP BUTTRESSES,
and MULTIPLICATION DALEKS. But

CUT TO JACKIE - slam, straight
into a hug with Mickey! She's now
in their closed-off section. But

empty, so empty; not a remnant of
the people.

during all this, the noise is
building, building, building...

CUT TO:

59.' FX SHOT

Sarah Jane is still staring through
the glass. Horrified.

FX: WIDE SHOT, PLANETARY ARRAY. The
SHINING HALOES fade away. NOISE

FX: THE CENTRE OF THE CIRCLE now
BLINDING - powers down, gone.

CUT TO:

FX: THE PEOPLE. As they begin to...

divide. Their bodies, clothes,

60. EXT. CRUCIBLE VAULTS - NIGHT

everything, slowly, even gently,
floating into discrete particles. No (Viewscreen gone now.) DAVROS
pain, just dissolution. quiet, triumphant:

FX: CLOSE on the WOMAN, as she DAVROS
divides into particles... The unravelling of life
itself. A success, wouldn't
you say?

The Reality Bomb is tested.

THE DOCTOR
And that was just a test...?

ROSE
What is it, what happened?

DAVROS
Electrical energy, Miss
Tyler. Every atom in
existence is bound by an
electrical field. The Reality



Bomb cancels out it out.

And that test was focused
on living subjects only.
The full transmission will
dissolve every form of
matter.

ROSE

442

...the stars are going out.

yuli@sha

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FOURTEEN: DAY OLD BLUES

THE DOCTOR

The 27 planets. They become
one, vast transmitter.

Blasting that wavelength...

Davros gradually building in pitch,
to classic Hitler-rant:

DAVROS

Across the entire
universe.



Never stopping, never
faltering, never fading.
People and planets and stars
will become dust, and the
dust will become atoms,
and the atoms will become
nothing. And the wavelength
will continue! Through the
Rift at the heart of the

Medusa Cascade! Into every
dimension! Every parallel!
Every single corner of
creation! This is my
ultimate victory, Doctor!
The destruction of reality
itself!!

You wouldn't believe the stuff that I'm cutting as I go
along. Stuff that I'd planned in my head, but then, no,
too expensive or too long or just rubbish, so I never
write a word of it. Even though it was alive and possible
until... ooh, yesterday. Like, Doctor #2 and Donna were
going to go back to the Shadow Proclamation and enlist

hail the Dalek Race!

'All

a fleet of Judoon ships! And attack the Medusa Cascade!

Blimey! Madness, I know. It would have been
good, FOUR DALEKS
though. Roughly ten FX shots of Judoon ships
flying We obey!
and attacking Dalek saucers,
etc. SUPREME DALEK

Daleks will not simply The
universe! We will be rule the

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 19 JANUARY 2008 03:24:20 GMT

universe! All hail the the
Daleks!

RE: HAPPY NEW YEAR?

SHOT, all the DALEKS FX: WIDE

chanting:

59.

INT.

CRUCIBLE

COMMAND

ALL DALEKS

DECK - NIGHT3

All

hail the Dalek Race!

THE

SUPREME

DALEK,

as

invigorated

CUT TO:

as Davros:

60. INT.

CRUCIBLE VAULTS - NIGHT

SUPREME DALEK

Test: successful! Prepare for

THE

DOCTOR & ROSE still in

SPOTLIGHTS;

looking up, hearing the

maximum detonation!

sound of

MASSIVE HYDRAULICS. DAVROS

calmer, now:

3 Scenes 49 and 52 have been cut, shifting all subsequent scene

443

numbers, so Davros' Hitler-rant (The destruction of reality itself!!) is

DAVROS

now Scene 58, followed by this, Scene 59, on the Crucible Command

It

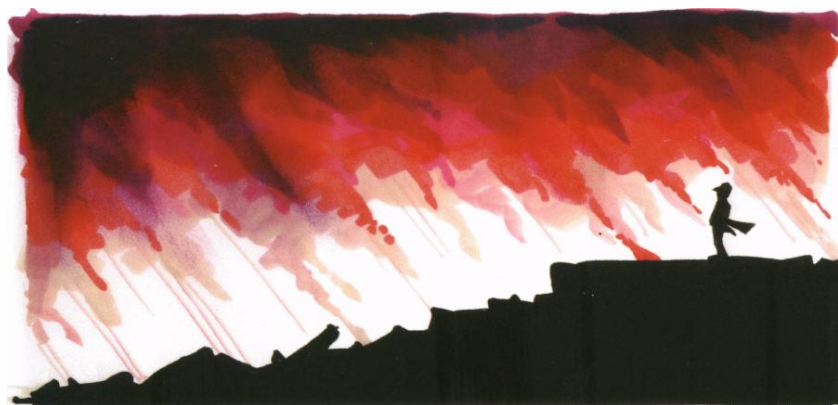
begins! Finally, we will

Deck.

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DOCTOR WHO THE WRITER'S TALE



'I saw the surface of the planet only once...' Young Davros observes the ruined world of Skaro. Illustration by Russell T Davies.

achieve all that I have
ever a time.
wanted. Peace. Everlasting
peace.

THE
DOCTOR Not for so many years. But
They'll kill you, Davros. I
was like you, back then.
Once it's done. Cos
the Walking tall, so young and
Daleks despise you,
for so proud. On a world called
being flesh. Ohh, you will
be Skaro. A world at war.
exterminated.

DAVROS With
who...?
As I said, Doctor. Peace.

Silence, as Davros glides away
 from With each other. My race,
 them.
 Hold. the Kaleds, in
 perpetual battle
 against the Thais.
 Only the noise of huge
 hydraulics My very first memory; hiding
 from above. The Doctor looking
 up, underground, with the screams
 trapped,
 helpless. of battle above. I
 saw the
 surface
 of the planet, only
 But Rose is looking at
 Davros. once...
 She's quiet, sad:
 On CU
 Davros...
 ROSE
 What happened to you? I
 mean MIX
 TO:
 your face. Your eyes. What
 happened? 61.
 EXT. SKARO - DAY
 DAVROS FX:
 CU DAVROS, the MAN. Gaunt,
 Are you showing me pity,
 Miss strong, in a dirty-white medic's
 Tyler? coat.
 FX for the BOILING RED SKY
 behind
 him...
 ROSE

upon Someone must have. Once
FX: REVERSE. DAVROS a small

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CHAPTER FOURTEEN: DAY OLD

BLUES

figure on a VAST PLAIN. DMP of a
RUINED WORLD. A shattered domed
city ; we ir d, wa r pe d clif fs in th e
distance. NUCLEAR CLOUDS in the
sky.

CUT TO:

62. INT. CRUCIBLE VAULTS - NIGHT

DAVROS

And I swore, then. To end it.
I pledged my life, to help
my people, to ensure their
survival.

CUT TO:

63. INT. HOSPITAL WARD - DAY

These images are now cranked up,
wild & jittery, only glimpsed.
It's like a WORLD WAR I WARD. But
WINDOWLESS, underground. INJURED
SOLDIERS, bandaged, WOMEN in
simple nurses' uniforms, running,
panicking.
JUMP CUTS of DAVROS the MAN,
going from bed to bed. Studying
one SOLDIER, opening his eyelid,
shining a torch; preparing a
syringe; injecting the soldier. The
soldier thrashing in agony; Davros

64. INT. CRUCIBLE VAULTS - NIGHT

DAVROS

...I became victim myself.

Perhaps it was necessary. To
inspire me.

THE DOCTOR

...except you weren' t helping
those soldiers. You were

& Nurse holding him down.

DAVROS 00V

I studied the soldiers.

Their frailty. Their

pain. I sought to find a

way, to free them from

the agonies of the

flesh. And then...

PRAC FX: EXPLOSION,

Davros silhouetted

against FIRE -

Glimpsed, jagged

images - nurses -

screaming - running -

CU Davros, his head

now BALD, red,

peeling; holding

both hands over

his face, so he

can't be seen. He's

screaming.

CUT TO:

yuli@sha



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DOCTOR · WHO THE WRITER'S TALE



'The one thing Davros isn't expecting, is another me!' Doctor #2 puts the finishing touches to his device.

experimenting on them. You
 INT. TARDIS - NIGHT
 even experimented on your
 own family. Twisting
 the DOCTOR #2 at work, feverish,
 evolution of the Kaled
 Race, building things out of the console
 until they became the
 Daleks. itself, a handheld DEVICE of wires
 pieces. & bits &
 DALEK CAAN
 (giggling)
 DOCTOR #2
 We were born! Out of
 blood! - and the one thing Davros

expecting, is another me! isn't

DAVROS

(still at

Rose)

DONNA

Can you imagine? I had
one So what's that thing...?

idea! An idea that has never
stopped.

Rolling out

across

THE DOCTOR #2

the centuries. I have
slept, Davros gave himself away,

and woken, and died,
and back on the Subwave. He said

every time I open my
eyes, one thing, that gives us

there they are. My
Daleks. hope. Cos it's all down to

Outlasting eternity. And
all you and me now, Donna, we're

from one
man! the only ones left...

THE

DOCTOR
TO:

CUT

Oh, but every time you open

your eyes, Davros... There's me.

66.

INT. CRUCIBLE TEST AREA,

ANTECHAMBER

- NIGHT

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CUT TO:

MICKEY

ducking down as a DALEK

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CHAPTER FOURTEEN: DAY OLD BLUES

glides past, seen through the glass
panel. To SARAH JANE, behind him:

MICKEY

There's Daleks everywhere!
We're never gonna find the
Doctor, there's nothing we
can do - !

around it, then gone.

SARAH JANE (CONT'D)

It was given to me by a
Verron Soothsayer. He said...
This is for the End of Days.

CAPTAIN JACK

Is that...?

WHAM! A BIG PANEL OF METAL in the

wall is booted out -

He takes it. Holds it up. In awe:

And there's CAPTAIN JACK!

CAPTAIN JACK (CONT'D)

Clambering out!

A Warp Star.

CAPTAIN JACK

MICKEY

Just my luck, I climb through
two miles of ventilation
shafts, chasing life signs on
this thing -

Gonna tell me what a Warp
Star is?

(the wrist strap)

CAPTAIN JACK

And who do I find? Mickey
Smith. Boy, is this a bad
day.

A warpfold conjugation
trapped in a carbonised
shell. It's an explosion,
Mickey. An explosion waiting
to happen.

MICKEY

You

can

talk,

Captain

CUT TO:

Cheesecake.

67. INT. OSTERHAGEN STATION ONE -

Then a big grin, and they give each
other a hug.

NIGHT

FULL FRAME CHINESE WOMAN on TV

CAPTAIN JACK

Good to see ya. That's
beefcake.

MICKEY

Yeah, and that's enough
hugging.

CAPTAIN JACK

We meet at last, Sarah Jane.

Turning to her, with a big smile
and a salute. But he stops dead.
Sarah Jane is quiet.

SARAH JANE

There is something we can do.

(close to tears)

You've got to understand.

I've got a son. Down there
on Earth. He's only 14 years
old.

SCREEN; she's young, scared.

CHINESE WOMAN

...this is Osterhagen Station

Five. Are you receiving,
Station One?

CUT TO MARTHA, watching the
screens.

Chinese Woman (Elizabeth Tan) in Osterhagen Station Five.



(pause)

I brought this.

From her bag, she holds up...

A TINY DIAMOND. On a chain.

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FX: a small SHINE of STARLIGHT

yuliQ

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THE WRITER'S TALE

the MARTHA genetic code runs through
I've got you. That makes entire race. If I can use
three of us. And three is all this, to lock the Crucible's
we need. transmission onto Davros
- himself...

Her REVERSE: THE TV SCREENS.

Chinese Woman on the CHINA screen,

DONNA

a YOUNG MAN on LIBERIA - he's

It blows up the Daleks!

tense, grim - the other two screens

showing static. (Woman & Man shot

THE DOCTOR #2

against identical Osterhagen

Biggest backfire in history!

Station walls)

Bleep from the scanner, Donna runs

to it -

CHINESE WOMAN

My name is Anna Zhou, what's

DONNA

yours?

Better hurry up, then. I

reckon they're starting!

MARTHA

Martha

Jones.

What

about

you,

CUT TO:

Station Three? You never

said.

69. INT. CRUCIBLE COMMAND DECK -
NIGHT

LIBERIAN MAN

I don't want my name on this.

SUPREME DALEK exultant:

Given what we're about to do.

SUPREME DALEK

CHINESE WOMAN
So what happens now? Do we
do it?

Open Crucible transmission
field! Prepare for full
activation!

MARTHA

CUT

TO:

No. Not yet.

70. FX SHOT

CHINESE WOMAN

UNIT instructions say, once

three Osterhagen Stations are

online -

FX: WIDE SHOT, THE CRUCIBLE, as

mighty METAL PANELS around the

begin to grind and slide back...

FX: CLOSER, revealing massive METAL

MARTHA

CIRCLES, like those in the Test

Yeah, well I've got a higher

authority, way above UNIT.

Area, but huge. The Crucible ready

to transmit.

And the Doctor would give
them a choice.

CUT TO:

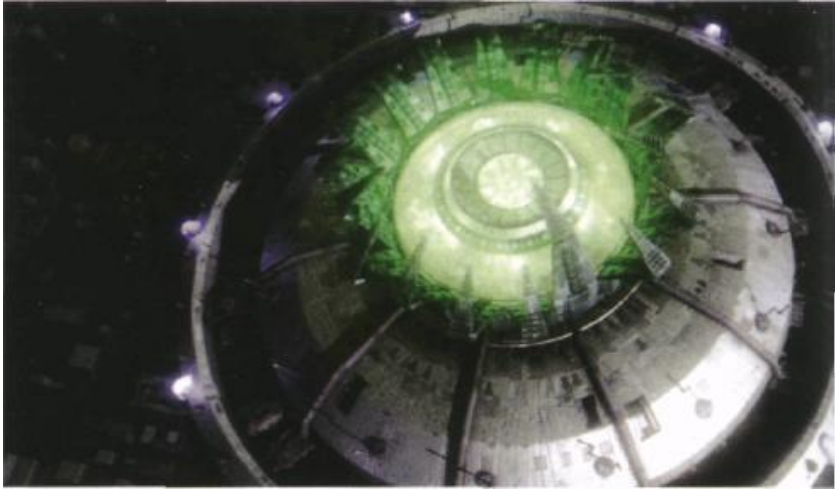
CUT TO:

'Prepare for full activation!'

68. INT. TARDIS - NIGHT

THE DOCTOR 12 building his DEVICE,
DONNA with him.

THE DOCTOR #2
...it's a z-neutronic
biological inversion



catalyser.

DONNA

Earthgirl, remember?

THE DOCTOR #2

Davros said, he built those

Daleks out of himself. His

.!-:

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CHAPTER FOURTEEN:

DAY OLD BLUES



turning

THE DOCTOR, then ROSE,

round to see:

DOCTOR

THE

Whaaat...?

SC.72

CAMERA.

Dalek

me?

will

will

The Doctor is helpless.

viewscreen)

you?!

the

DALEK:

had to...

loving this.

FX: VIEWSCREEN MID-AIR,

CONTINUED, MARTHA to

MARTHA

I repeat. Calling the

Crucible, can you hear

THE DOCTOR

Put me through.

DAVROS

It begins. As Dalek Caan
foretold.

DALEK CAAN

The Children of Time

gather. And one of them

die .

THE DOCTOR

Stop saying that! Put me
through!

71. INT. CRUCIBLE COMMAND DECK -

(to

NIGHT

Martha! Where are

DALEK

4

swivels

round

to

face

MARTHA

SUPREME

(upset)

DALEK 4

Doctor. I'm sorry. I

Incoming transmission!

Origin: Planet Earth.

DAVROS glides forward;

SUPREME

DALEK

DAVROS

Display!

Ohh, but the Doctor is
powerless. My prisoner!

State

EX: VIEWSCREEN vwips into

your intent.

existence, mid-air, and on screen:

CUT TO: 'Doctor, I'm sorry. I had to...'

72. INT. OSTERHAGEN STATION ONE -

NIGHT

MARTHA, looking up at a WALL-

MOUNTED CAMERA. Scared, brave.

MARTHA

This is Martha Jones.

Representing the Unified

Intelligence

Taskforce,

on



behalf of the Human Race. Can

you hear me?

CUT TO:

73. INT. CRUCIBLE VAULTS - NIGHT

449

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THE WRITER'S TALE

MARTHA

I've got the Osterhagen Key.

Leave this planet and its
people alone. Or I'll use it.

DALEK 3 swivels round:

DALEK 3

Second transmission,
internal!

Osterhagen what?, what's an
Osterhagen Key?!

SUPREME DALEK

Display!

MARTHA

There's a chain of 25 nuclear
warheads, placed at strategic
points beneath the Earth's
crust. If I use this key...

FX: VIEWSCREEN vwips into a SECOND
SCREEN next to the first (Martha
stays in-vision, listening to all
this), displaying:

they detonate.

And the

Earth

CUT TO:

gets ripped apart.

THE DOCTOR

What?! Who invented that?!

Well, someone called

Osterhagen, I suppose -

Martha, are you insane?

MARTHA

The Osterhagen Key is to be
used... if the suffering of
the Human Race is so great.
So without hope. That this
becomes the final option.

THE DOCTOR

That's never an option!

MARTHA

Don't argue with me, Doctor!
Cos if the Daleks need these
27 planets for something,
what if it becomes 26? What
happens then? Daleks? Would
you risk it?

ROSE

(smiling)

Oh she's good.

THE DOCTOR

That's not good!

MARTHA

Who's

that?



ROSE

My name's Rose. Rose Tyler.

MARTHA

(genuine, sad smile)

Oh my God. He found you.

CUT TO:

74. INT.

450

CRUCIBLE COMMAND DECK -

'Oh my God. He found you.' Martha realises that Rose has

NIGHT

returned.

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CHAPTER FOURTEEN: DAY OLD

BLUES

75. INT. CRUCIBLE TEST AREA,

ANTECHAMBER - NIGHT

CAPTAIN JACK, with SARAH JANE,
MICKEY & JACKIE, looking up at a
WALL-MOUNTED CAMERA. Captain Jack
holding the DIAMOND, which is wired
up to cables he's pulled out of the
wall.

CAPTAIN JACK

Captain Jack Harkness,
calling all the Dalek boys
and girls, are you receiving
me? Don't send in your goons,
or I'll set this thing off!

CUT TO:

76. INT. CRUCIBLE VAULTS - NIGHT

Jackie, Mickey, Jack and Sarah Jane with the Warp Star.

INTERCUTTING with SC.72, Osterhagen

Station,	SC.74,	Command	Deck
(the	call	a	ransom!
		Doctor...?	

Supreme Dalek quietly monitoring
all this) and SC.75, Test Area
Antechamber.

The smile falls from her face,
seeing him.

ROSE
But... he's still alive!

He is devastated. Knowing what
Davros is going to say:

THE DOCTOR
Mickey...?! Jackie??
(to viewscreen)

DAVROS
And the prophecy unfolds.

Captain, what are you doing?

DALEK CAAN
The Doctor's soul is
revealed.

CAPTAIN JACK
I've got a Warp Star. Wired
into the mainframe. I break
this shell, the entire
Crucible goes up.

DAVROS
The man who abhors violence.
Never carrying a gun. But
this is the truth, Doctor!

THE DOCTOR
But...! It's - you can't - !
Where did you get a Warp
Star?!

You take ordinary people and
fashion them into weapons.
Behold your Children of Time,
transformed into murderers. I
made the Daleks, Doctor. You
made this.

SARAH JANE
From me. Had no choice. We
saw what happened to the
prisoners. And if that was
just a test...

THE DOCTOR
(weak)
...they're trying to help.

CAPTAIN JACK
I'll do it! Don't imagine I
wouldn't. I'm ready.

DAVROS
But already, I have seen them
sacrificed. The Earth woman,
who fell, opening the Subwave

MARTHA

Network -

It's the Crucible. Or the
Earth.

THE DOCTOR

Who was that...?

ROSE

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(grinning)

ROSE

Fantastic, now that's what I

Harriet Jones. She gave her

yuli@

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THE WRITER'S TALE

life, to get you here.

FX: MARTHA disappears in a TELEPORT
GLOW - yelling -

THE DOCTOR

Harriet...

MARTHA

Nooo - !

And CU Doctor, pained, and PAINT
with fleeting, silent images;
Harriet from 1.4, 1.5, 2.X. At her
finest.

She was holding the OSTERHAGEN KEY;
it falls on to the desk, clunk,
unused.

DAVROS

TO:

And how many more? Just
think!

(powerful)

How many have died?! In your
name ? ?

79. INT. CRUCIBLE TEST AREA,
ANTECHAMBER - NIGHT

FX: JACK, SARAH JANE, MICKEY,
JACKIE disappear, TELEPORT -

CLOSER on the Doctor, like this
is hitting him - rapid, silent
images of Jabe, 1.2; Pete Tyler,
1.8; Controller, 1.12; Lynda,

The DIAMOND & WIRING fall to the
floor, clunk, unused.

1.13;

Sir

Robert,

2.2;

Mrs

Moore,

CUT TO:

2.6; the Abzorbaloff faces of Mr
Skinner, Bridget, Ursula, 2.10; the

80. INT. CRUCIBLE VAULTS - NIGHT

Face of Boe, 3.3; Dalek Sec, 3.5;

Chantho, 3.11; Astrid, 4.X; Luke,
appears,

4.5; Jenny, 4.6; River Song, 4.9;

Hostess, 4.10.

FX: TELEPORT GLOW, MARTHA
over by THE DOCTOR'S spotlight,
falling to the floor - WHIP PAN
ACROSS, TELEPORT GLOW, SARAH JANE,
CAPTAIN JACK, MICKEY, JACKIE

Silence.

The Doctor just staring into space.

Raw.

Davros so quiet, so clever:

DAVROS (CONT'D)

This is my final victory,

Doctor. I have shown you...

yourself.

Hold. And then -

CUT TO:

77. INT. CRUCIBLE COMMAND DECK -

NIGHT

THE SUPREME DALEK utterly calm,

even

casual.

appear, over by ROSE'S spotlight,

half-stumbling together.



SUPREME DALEK

Engage defence pattern five.

DALEK 1

Transmat engaged!

CUT TO:

78. INT. OSTERHAGEN STATION ONE -

NIGHT

Jackie is aboard

'Mum, I told you not to.' Rose is horrified to see that

452

the Crucible.

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'Guard them!' The Children of Time become the prisoners of Davros.

	DAVROS	(quiet,
pained)		
Guard them!		Never do that
again. Never.		
The THREE SILENT DALEKS glide away		Davros holding
court.		
from their three free-standing		
WORKSTATIONS,	cover	the
new	DAVROS	
arrivals.		And the final
prophecy is		
and		in place. The Doctor
ROSE horrified, to see Jackie.		his Children of
Time, as		witnesses!
ROSE		
Mum. I told you not to.		DALEK

CAAN

of all

JACKIE

I couldn't leave you.

They will see the end

things.

DAVROS

MICKEY

The time has

Supreme Dalek!

Reality

We'll get you out of here.

come! Detonate the

Bomb!

ROSE

how?!

Don't

be

so

stupid,

CUT TO:

Martha goes to the Doctor, reaching
COMMAND DECK -

81. INT. CRUCIBLE

out...

NIGHT

MARTHA

DALEK

SUPREME

alignment!

I'm sorry...

Activate planetary

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THE

DOCTOR

CUT TO:

Don't.

Forcefield.

82. FX SHOT

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THE WRITER'S TALE

REPEAT

FX

SHOTS,

SC.50,

SHOTS

1

and



2, the PLANETS beginning to HALO,
then the WIDE SHOT of the PLANETARY
ARRAY, haloing.

FX: THE CRUCIBLE. The OPEN CIRCLES
on the surface of the Crucible from
sc.70 begin to PULSE, shining,
brighter...

FX: CLOSER on one CIRCLE, pulsing,
brighter...

CUT TO:

83. INT. CRUCIBLE COMMAND DECK -
NIGHT

SUPREME DALEK

Reality Bomb detonation in
150 rels, 149, 148...

CUT TO:

84. INT. CRUCIBLE VAULTS - NIGHT

SUPREME DALEK COUNTDOWN continues,
00V, 147, 146, 145...

Sarah Jane hears a familiar wheezing, groaning sound...

THE DOCTOR trapped in his
spotlight, raging -

MICKEY suddenly roars with rage -

THE DOCTOR

running past his DALEK guard, the

You can't, Davros, just

Dalek swivelling too late - towards

listen to me, just stop - .!'!

Davros -

And Davros is giggling. Insane!

Davros lifts his metal hand.

CUT TO:

FX: an ARC OF ELECTRICITY zaps
across, cutting Mickey down -

85. INT. FX SHOT - NIGHT

Mickey on the floor - alive,

FX: CAMERA sweeping around the
CRUCIBLE, its open CIRCLES, flaring
with power...

breathing hard, hurt.

DAVROS

Nothing can stop the

CUT TO:

detonation, Doctor! Nothing
and no one!

86. INT. CRUCIBLE VAULTS - NIGHT

CUT

TO:

SUPREME DALEK COUNTDOWN continues,

00V, 126, 125, 124...

87. INT. TARDIS - NIGHT

MARTHA, DALEK guard nearby, to THE
DOCTOR in his spotlight -

THE DOCTOR #2, DEVICE in
hand, slams down the controls -

MARTHA

THE DOCTOR #2

But what does it do?

Maximum power!!!

THE DOCTOR
SHINING!

THE LIGHTS COME BACK ON!

It destroys everything! Every

Time Rotor rising...

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single thing.

THE DOCTOR #2 (CONT'D)

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CHAPTER FOURTEEN: DAY OLD

BLUES

Ready for this, Earthgirl?!

DAVROS

...impossible !

DONNA

Oh yes!

And like a miracle...

And he slams the final lever - they

At the centre of the Vault,



lurch - !

directly opposite Davros, a good 20
feet or so away, like a temple of

CUT TO:

light and wind...

88. INT. CRUCIBLE VAULTS - NIGHT

FX: THE TARDIS appears!

SUPREME DALEK COUNTDOWN continues,
00V, 99, 98, 97...

On THE DOCTOR, in his spotlight.

But then he turns, slowly,
incredulous, hearing...

The familiar grind of ancient
engines .

CUT TO ROSE, looking round, hearing
it. It can't be...? PRAC WIND begins
to sweep across the room.

The noise rising, stronger than
ever, magnificent!

MARTHA blasted by WIND, shielding
her face, but staring...

'... Impossible!'

DALEKS swivel to look.

All eyes on one spot, directly
opposite Davros...

And the door opens!

DOCTOR #2 stands there, baoklit by

CAPTAIN JACK standing tall in the
Tardis,

PORE WHITE LIGHT inside the

wind, staring...

as in Pompeii. He's holding the
DEVICE!

SARAH JANE blasted by the wind, but
starting to smile.

On the Doctor:

JACKIE blasted by the wind,
staring...

THE DOCTOR

What??!

The noise is a SYMPHONY now,
engines rising and falling...

On Rose:

ROSE

MICKEY, on the floor, sits up,
recovering - but grinning!

What??

SUPREME DALEK COUNTDOWN, 00V, 60,
59, 58...

On Captain Jack:

CAPTAIN JACK

Brilliant

The Doctor blasted by wind,
boggling.

And then Doctor #2 is running -

THE DOCTOR

SLOW MOTION RUN. HERO SHOT.

Running

But that's...

straight towards Davros, towards

DAVROS shocked.

CAMERA. Across the empty space.

yuli@sha

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THE WRITER'S TALE

But too late -

The Doctor, trapped in his
spotlight, calls out -

THE DOCTOR

Don't - !

And Davros calmly lifts his METAL
HAND -

FX: ARC OF ELECTRICITY from Davros
to Doctor #2 - !

And Doctor #2 hits the ground like
a stone - !

The DEVICE skitters across the
floor.

Hope, joy, excitement, all stopped
dead.

DAVROS

Activate Holding Cell.

And a SPOTLIGHT slams down on
Doctor #2, just as he's recovering,
hauling himself to his feet.

Suddenly -

DONNA is running out of the Tardis,
desperate -

DONNA

- I've got it -

She scoops up the DEVICE -



Runs to one of the FREE-STANDING

WORKSTATIONS -

But as soon as she's there -

DONNA (CONT'D)

I don't know what to do! I

don't know what to do!

THE DOCTOR

Donna - !

FX: DAVROS shoots out an ARC OF
ELECTRICITY -

Davros reveals another trick up his sleeve... FX: ELECTRIC ARC hits Donna, and
it's vicious, hard - (stunt?) - she
goes flying, hits the floor, hard.

Holding out the DEVICE...

Again, the Device slides across the
floor -

Davros slowly backing away,
staring, open-mouthed.

FX: DALEK fires -

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SLOW MOTION RUN, Doctor #2, closer..

yuli@sha

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FOURTEEN: DAY OLD BLUES



Martha, Sarah Jane, Jackie and Rose 'stand witness' to Davros' master plan.

PRAC FX: DEVICE explodes, shatters!
witness, Humans! The

Stand

universe is come!

end of the

DAVROS

I was wrong about your
warriors, Doctor. They are
that's what I call a cliffhanger!
pathetic!

Unfinished. But

NB, FX: DOCTOR DUPLICATION as and
message from: Russell

Text

when on WIDE SHOTS; Doctor #2 now

Sent:

19-Jan-2008 19:32

standing, to the Doctor -
agreed to make 4.13 a

Jane Tranter has just

THE DOCTOR #2

60-minute

Special!

Human biological metacrisis.

Text message

from: Ben

THE DOCTOR

Never mind that!

Sent: 19-

Feb-2008 20:15

much about page count.

No need to worry so

DAVROS

Stand witness, Time Lord!

Good news.

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 21 JANUARY 2008 01:47:02 GMT

RE: HAPPY NEW YEAR?

[Redacted content]

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

JANUARY 2008 02:46:36 GMT

MONDAY 21

not, because those are two introduction lines to a big

RE: HAPPY NEW YEAR?

[Redacted content]

that, I'm in serious trouble. Let alone other stuff, like

[Redacted content]



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An extended running time for 4.13 means that Rose can finally ask the Doctor to finish that sentence from Bad Wolf Bay.

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FOURTEEN: DAY OLD BLUES

Julian Bleach discusses a scene with director Graeme Harper, while (insets) Phil Collinson and David Tennant
get terribly excited at seeing Davros for the first time!

DOCTOR

THE

Does

it need saying?

Silence, as Davros glides away

from ROSE

them. Hold.

Yeah.

Only the noise of huge hydraulics

Pause; sad

smile between them.

from above. The Doctor looking up,

trapped, helpless.

Then, just

as quiet:

Then, quiet, intimate, across the

DAV

distance:

Such

intimacy. So different

ROSE

from

the Doctor I once knew.

You never did finish that

sentence.

THE DOCTOR

What sentence...?

That's the

sort of thing I mean, the sort of stuff that I was

ROSE

having to

leave out by compressing into shorthand. It's

(smiles)

at the heart

of the whole thing. It'll pay off beautifully

Like you don't know. Last
time I saw you. On Bad Wolf
end. Of course, this script has to be ready for the
Bay. You said, 'Rose Tyler...'
Meeting on Wednesday (it's going to be an endless
haven't even got the right amount of

THE DOCTOR

Daleks, let alone all the ones that I'm blowing
...isn't it cold?

just upped the page count, which gives me
ROSE
pages to write. Ah, something always bites

Come on. Properly.

arse. That's a lot of work.

at the
Tone
meeting -- we
practical
up!), and I've
even more
me on the



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CHAPTER FIFTEEN

TIME FOR HEROES

In which Skins is the best thing on TV, Russell gets chicken pox,

and Rose Tyler is a terrible racist... possibly

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK
end

weapons are useless! The

TUESDAY 22 JANUARY 2008 02:37:55 GMT

of the universe is come!

RE: HAPPY NEW YEAR?

SUPREME

DALEK 00V COUNTDOWN -

I've almost finished... but I'm still a way off. I'm Ten!

wondering whether to stay up and finish it. Technically, On Doctor
#2, looking up at the

I have to, because this is supposed to be distributed to viewscreen,
helpless -

everyone tomorrow morning, but I don't know, I've

Nine!

had a weird day. I feel a bit strange, a bit dizzy and sick,
just not myself. I've been typing away, without music, On Sarah
Jane, Captain Jack &

in silence. Normally, I love writing series finales. I get a Jackie, looking
up, helpless -

real buzz. I'm not getting a buzz this time. It's laughable Eight!

to think that I ever imagined fitting all this into 45

minutes. That's not helping. I feel stupid. On Donna, dazed,
hauling herself up

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on the workstation -

I'll send this now, if only because that'll help me stop

for half an hour, have a break, see how I feel. I'm not Seven!

sure I should continue, feeling like this, with big and

helpless - On Mickey, looking up,

lovely scenes to come. I feel like I might spoil them.

Six!

DAVROS

helpless -	Stand witness, Time Lord!	On Martha, looking up,
	Stand witness, Humans! Your	
	strategies have failed! Your	Five!

yuli@

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THE WRITER'S TALE

DALEK SUPREME

On Rose, looking up, helpless - Explain!
Explain! EXPLAIN!!

Four!

TO:

On the Doctor, looking up, helpless - 95. INT.
CRUCIBLE VAULTS - NIGHT

Three, two, one - ALL staring
at DONNA! (All fast
now, whole
scene:)

As Donna breathes in, clearing her
head - instantly better! -
flexes THE DOCTOR
her hands, like a typist about to
Donna?!

But... you can't even
type, and stabs, very precisely,
change a
plug!

ONE BUTTON.

FX: vwip! VIEWSCREEN BLINKS
OFF. DONNA

D'you
wanna bet, Time Boy?
The sound of massive power, fading
down and
dying. DAVROS

You will
suffer for this - !
Everyone: eh??

He lifts his
hand -
Everyone looks at each other,

puzzled...
ELECTRICITY ARCING around his

FX:

not travelling.

own(hand, but

And then at Donna. She's at the
screams in pain.

Davros

controls of the workstation. In her
element:

DONNA

electric dampening

Oh, bio-

DONNA
with a retrogressive arc

field

Aaaand,

closing

all

Z-

inversion? Done that! Next?!

Neutrino relay loops with

an

internalised

synchronous

DAVROS

back-feed reversal loop -
Exterminate her!

Daleks !

that button there!

DALEKS swivel, to face

The three

She stabs it -

her, guns ready

-

CUT TO:

a sequence of buttons -

Donna stabs

1

93. EXT. FX SHOT
- click! Guns not

Click - click

eyestalks stare down

working! Their

FX: CRUCIBLE, METAL GATES now
closing over the CIRCLES.

thanks to Donna.

Davros gets a shock,

CUT TO:

94. INT. CRUCIBLE COMMAND DECK -
NIGHT

The FOUR DALEKS agitated -

DALEK 1

System in shutdown!

DALEK

2



Detonation negative!

1 Four short scenes have been added - Scenes 60 (Dalek saucers leave Earth in formation), 61 (Wilf and Sylvia watch them leave, and Wilf says, 'Going where, though? And Donna's still out there. Ohh, it's not over yet, sweetheart...'), 62 (Dalek saucers in formation around the Crucible) and 76 (the Supreme Dalek says, 'Send transmission to the

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Vault. Continue to monitor'), shifting all subsequent scene numbers, so the Supreme Dalek's countdown is now Scene 92, followed by this. Scene 93, an exterior shot of the Crucible.

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Donna and Doctor #2 ponder their options.

at their guns, puzzled.

The Doctor runs to one WORKSTATION,
Doctor #2 to the third -

DONNA

What, macrotransmission of a
K-filter wavelength blocking
Dalek weaponry in a self-
replicating energy blindfold
matrix? Come on! Give me
something difficult!

DAVROS

Stop them!

A Dalek glides up to the Doctor,
sucker outstretched -

DONNA

THE DOCTOR
But! How did you work that
out...? You, you, you're...

Oh I like this one, watch
this -

She stabs buttons -

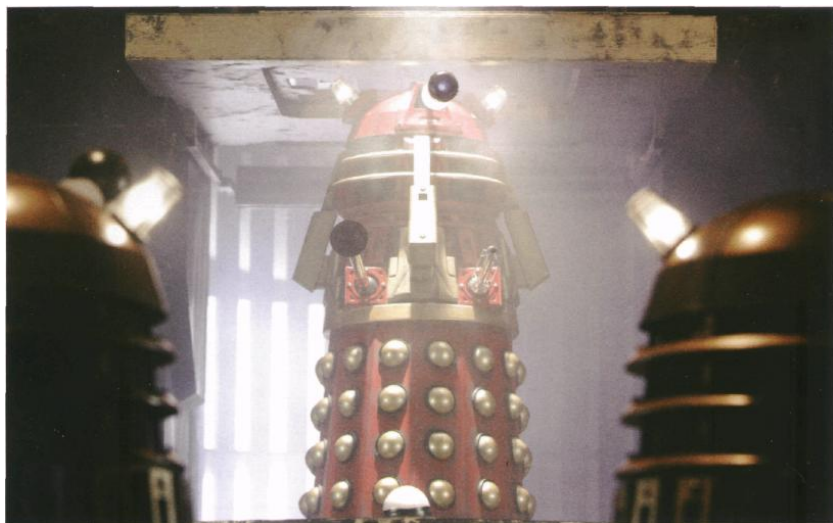
THE DOCTOR #2

...Time Lord! Part Time Lord!	The Daleks start to shudder. Croak.
	Squawk. Jerk. Arms, eyestalks
DONNA	juddering, out of control.
Part Human! Oh yes! That	
was a two-way biological	DONNA (CONT'D)
metacrisis - half Doctor,	Aaaand spin -
half Donna!	
(another button)	Stabs a button -
Holding Cells deactivated!	
	The Daleks begin to revolve on the
The SPOTLIGHTS above the Doctor,	spot -
Doctor #2 & Rose slam off -! As	
Jackie runs to Rose, big hug -	DONNA (CONT'D)
everyone still boggling at Donna,	Aaaand, the other way -
at what's happening -	
	Stabs a button -
DONNA (CONT'D)	
Well don't just stand there,	They revolve in the opposite
you skinny boys in suits! Get	direction! (And they now stay like
to work!	this, jerking, changing directions,

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DOCTOR-WHO THE WRITER'S TALE



'What is happening?? Explain!' The Supreme Dalek begins to feel the effects of Donna's interference.

throughout.) little
bit of Human, that gut
instinct that comes with
THE
DOCTOR Planet Earth - I can think of
What's
that?? ideas you two wouldn't
dream
of in
a million years! Oh,
THE DOCTOR
#2 the universe has been waiting
What did you
do?! for me! Now let's send that
trip-
stitch all over the ship!
DONNA (har
poised)

	Used		the
biofeedback		Did I ever tell you? Best	
	shielding		to
exacerbate		temp in Chiswick, 100 words	
	the		Dalekenium
interface,		per minute!	
	thus	inculcating	a trip-
		(to the Doctors)	
	stitch circuit breaker in		Go!
	the psychokinetic threshold		
	manipulator!		And
then she's slamming levers,			
			spinning
switches -			
	THE DOCTOR		
	Of course!		The
Doctor & Doctor #2 doing the			
			same,
gleeful -			
	THE DOCTOR #2		
	But		that's
brilliant!			CUT
TO:			
	THE DOCTOR		96.
INT. CRUCIBLE COMMAND DECK -			
	That's... revolutionary! Why		NIGHT
	did we never think of that?!		
			The FOUR
DALEKS start to jerk,			
			convulse,
and spin - !			
	DONNA		
	Cos you were just Time Lords,		

DALL

you dumbos, lacking that

system - malfunctionnnn - !

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CHAPTER FIFTEEN: TIME FOR

HEROES

DALEK 2

- out of control - !

DALEK 3

- motor casing interference- !

DALEK 4

Help me! Help me! Help

meeeeee -

The SUPREME DALEK is juddering, on
its plinth, though maintaining more
control than the others:

SUPREME DALEK

What is happening?? Explain!

FX: WIDE SHOT, CROWD MULTIPLICATION
DALEKS on FLOOR LEVEL, CGI DALEKS
up above - all jerking, spinning,
shaking -

SUPREME DALEK (CONT'D)

This cannot be! This cannot
be!

- and throwing the SCI-FI GUN to
MICKEY, who's now fully recovered,
on his feet - catches the gun,
smiling -

Mickey swings the gun round on
Davros:

MICKEY

How d'you like some of
this - ?

THE DOCTOR

Mickey, don't!

And Mickey stops himself from
firing, just in time. Deep breath.

Keeps the gun aimed, guarding
DAVROS.

MICKEY

Just stay where you are,
mister.

The tables turned, Mickey holds Davros at gunpoint.

CUT TO:

97. INT. CRUCIBLE VAULTS - NIGHT

CAPTAIN JACK running for the
Tardis, goes inside -

DONNA pressing buttons like mad -
everything still fast -

DONNA

Come on, boys, we've got

27 planets to send home!

Activate Magnetron!

She is slamming switches like mad -

The Doctor is slamming switches

like mad -

Doctor #2 is slamming switches like

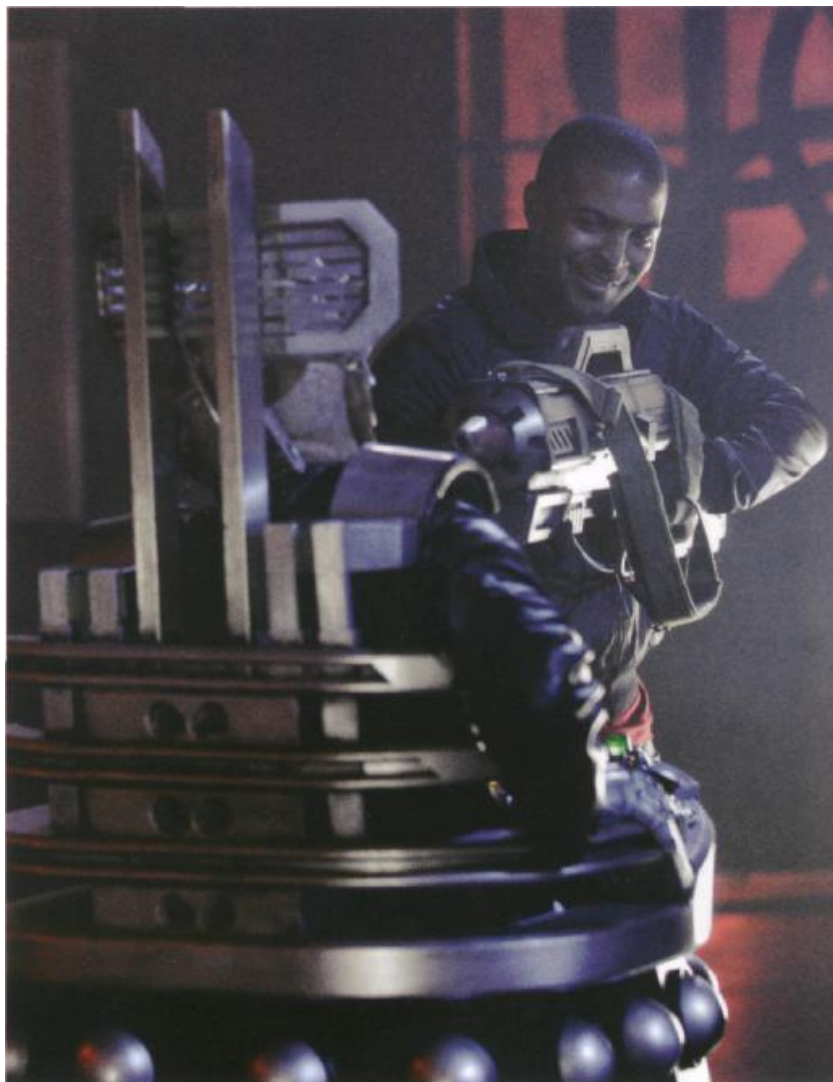
mad -

INTERCUTTING between them, as they

slam away, feverish, but glancing

at each other, loving this, each

other -



Davros gliding forward -

DAVROS

You will stop! Stop this at
once -

Captain Jack running out of the

465

Tardis, carrying his DEFABRICATOR

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THE WRITER'S TALE

And Jack runs to one juddering

DALEK -

CAPTAIN JACK

Outta the way!

Gleeful, he shoves the Dalek -

it glides, out of control, still

twitching, to the edge of the room -

MARTHA does the same to her Dalek,

heaves - it glides away -



SARAH JANE does the same to the
THIRD DALEK, so they're all out
of harm's way, though they keep
shuddering -

CUT TO Donna, at her workstation:

DONNA

Right then? Ready?

THE DOCTOR

Ready!

THE DOCTOR #2

Ready!

All three slam a final switch -

DONNA

Aaaaand reverse!

CUT TO:

98. FX SHOT

FX: ONE, TWO, THREE PLANETS vanish
victory over Davros and the Daleks.

Martha, Jack, Rose and Jackie celebrate their

from the ARRAY -

CUT TO: PLANETS gone - !

99. INT. CRUCIBLE VAULTS -
NIGHT CUT TO:

THE DOCTOR, DOCTOR #2 & DONNA 101. INT. CRUCIBLE VAULTS -
NIGHT

working away, fast -

THE DOCTOR, DOCTOR #2 & DONNA,
still working away, fast -

THE DOCTOR
Off you go, Clom!

ROSE

THE DOCTOR #2
Back home, Adipose 3!

Is anyone gonna tell us? What
the hell is going on?!

DONNA
Shallacatop, Pyrovillia and
the Lost Moon of Poosh,
sorted!

CU Donna, PAINT WITH FLASHBACKS to
SC.27, 29, Donna, the energy, the
hand-in-jar, as she explains -

DONNA

CUT TO:

He poured all his
regeneration energy into his
spare hand, I touched the
hand, he grew out of that

100. FX SHOT

FX: FOUR, FIVE, SIX, SEVEN, EIGHT

466

- but that fed back into me!

But it just stayed dormant

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HEROES

CHAPTER FIFTEEN: TIME FOR

ROSE

Three Doctors?!

CAPTAIN JACK

Oh, I can't tell you what I'm
thinking right now.

MARTHA

D'you mean, she's like
Jenny...?2



THE DOCTOR

No, that was just biology,
Donna's a brand new creation.
So unique that the Time Lines
were converging on you. A
Human Being with a Time Lord
brain!

DAVROS

But you promised me, Dalek
Caan! Why did you not foresee
this?

But Caan is insane, bubbling with
laughter!

The Doctor looking at Caan (keeps
working), realising:

THE DOCTOR

Ohh, I think he did..
Something's been manipulating
the Time Lines, all the way
from the start. Getting Donna
Noble to the right place at
the right time.

in my head till the synapses
got that extra little spark,
kicking them into life, thank
you, Davros!

PAINT with Donna getting hit by
electricity, SC.92 - then a NEW

IMAGE, part of sc.92 but not

seen



before -

CU on Donna, having been thrown
against the WORKSTATION, just
recovering, lifting her head, as...

FX: a GOLDEN GLOW burns in her
eyes .

DONNA (CONT'D)

Part Human, part Time Lord,
and I got the best bit of the
Doctor, I got his mind!

A brand new creation - a Human with a Time Lord brain.

SARAH JANE

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So there's three of you?

2 The Doctor's daughter, Jenny, created by a Progenation Machine

in

Doctor Who 4.6, was part Time Lord.

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THE WRITER'S TALE

102.

INT. CRUCIBLE COMMAND DECK -

NIGHT

THE FOUR

DALEKS jerking, spinning -

But the

SUPREME DALEK is stronger

than the rest:

SUPREME

DALEK

The

machinations of Davros...

are to

blame... I will descend...

to the

Vault!

PRAC? FX? On

its platform, the

SUPREME

DALEK begins to lower

through the

floor...

TO:

103. INT.

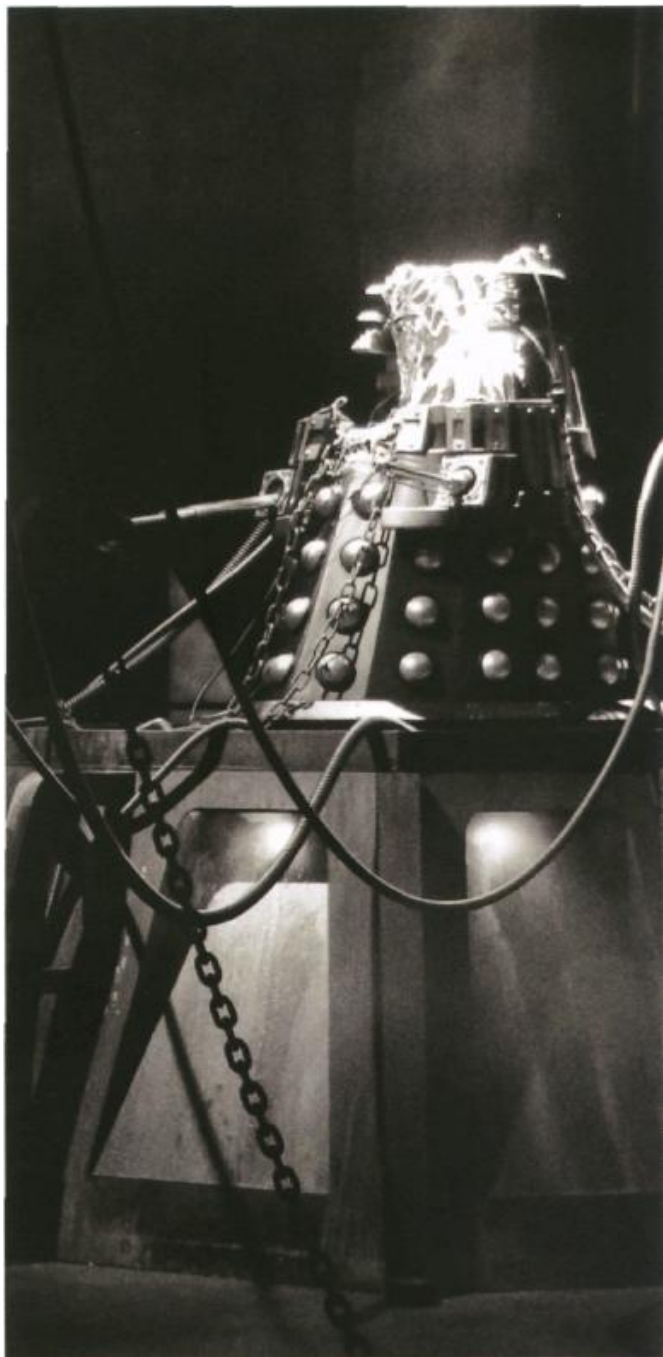
CRUCIBLE VAULTS - NIGHT

CAPTAIN

JACK looking round -

CAPTAIN

JACK



Heads up!

THE SUPREME DALEK
surrounded by SMOKE and
majestic.

DALEK
You have betrayed us!

Dalek Caan!

DALEK
will be purged! You
exterminated!

destroys the Supreme Dalek.

'I saw the truth of us, Creator, and I decreed: no more.' Dalek Caan
finds his conscience.

— —
This would always have
happened; I only helped,
Doctor.

DAVROS
You betrayed
Daleks!

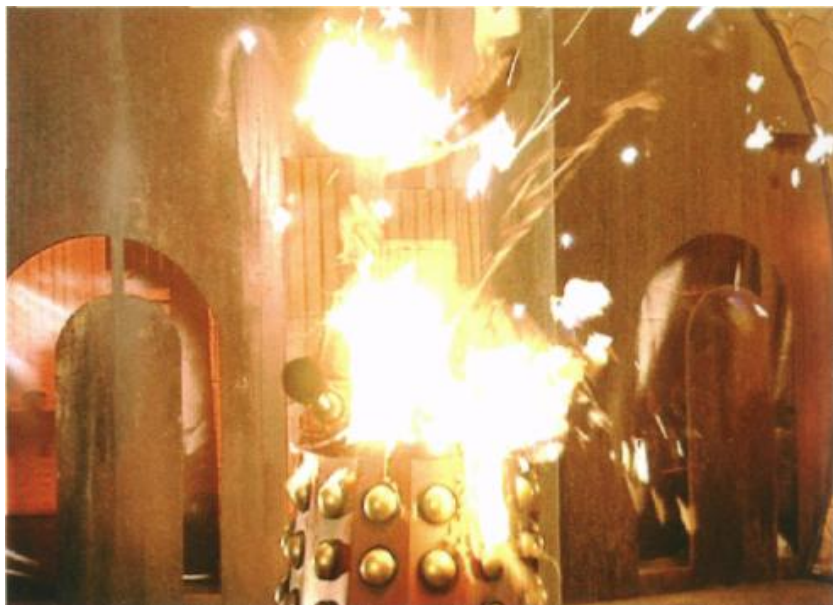
PRAC? FX?
descending,
LIGHT,

SUPREME
Davros!

DAVROS
It was

SUPREME
The Vault
will all be

'Feel this!' Captain Jack



DALEK CAAN

I saw the Daleks. What we
have done, throughout Time
and Space. I saw the truth of
us, Creator, and I decreed:
no more.

468

CUT TO:

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HEROES

FX: on ground level now, it fires -

FX: BEAM, PRAC FX EXPLOSION, THE
DOCTOR'S WORKSTATION explodes - he
jumps clear, in time -



CAPTAIN JACK

Like I was saying. Feel this!

FX: Captain Jack FIRES the
DEFABRICATOR GUN -

FX: BEAM, PRAC(?) EXPLOSION - the
SUPREME DALEK EXPLODES!

The Doctor at the shattered
workstation -

THE DOCTOR

We've lost the Magnetron! And
there's only one planet left.
Guess which one? But we can
use the Tardis -

And he runs for the Tardis, heads
inside -

CUT TO:

104. INT. TARDIS - NIGHT

THE DOCTOR running to the console -

Stabbing controls, fast -
back

Captain Jack, Donna and the Doctor work to send all the planets
where they came from.

CUT \$TO:

THE DOCTOR #2

...yeah.

105. INT. CRUCIBLE VAULTS - NIGHT

DONNA

DOCTOR #2 & DONNA still working

(of the Tardis)

away -

He'd try and stop us.

THE DOCTOR #2

THE DOCTOR #2

Holding Earth stability,
maintaining atmospheric shell -

He's not here. And with or
without a Reality Bomb, this
Dalek Empire's big enough to
slaughter the cosmos.

But quiet, voice carrying across
the room:

DONNA

DALEK CAAN

(deep breath)

The prophecy must complete.

Right then.

(twists controls)

DAVROS

Maximise the Dalekenium

Don't listen to him!

feeds.

DALEK CAAN

THE DOCTOR #2

I have seen the end of
everything; it must surely
happen, Doctor.

And, blast them back - !

Both slam down -

The Doctor #2 & Donna look at each

PRAC? EX? THE THREE DALEKS, in

469

other. Grim; knowing what that
means.

different corners, EXPLODE!

CUT TO:



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THE WRITER'S TALE

109. EXT. FX SHOT - NIGHT

106. INT. TARDIS - NIGHT

beginning to
CAMERA SHAKE, sound of EXPLOSIONS - EXPLODE!
THE DOCTOR horrified - runs out - FX: THE CRUCIBLE,
EXPLOSIONS
ripping across the surface -
CUT TO:

TO: CUT

107. INT. CRUCIBLE VAULTS - NIGHT

NIGHT 110. INT. TORCHWOOD HUB -

THE DOCTOR runs out of the Tardis

PRAC? FX? - THE DALEK in the
- CAMERA SHAKE, SOUND OF EXPLOSIONS doorway EXPLODES!

ABOVE, ALL flinching - furious, at

Doctor #2 -

GWEN & IANTO duck!

THE DOCTOR

IANTO

What have you done?

Woah!

THE DOCTOR #2

GWEN

Fulfilling the prophecy.

There goes the Time Lock!

They flinch, huge

BANG! from

above

CUT TO:

- PRAC RUBBLE FALLS -

NIGHT 111. INT. CRUCIBLE VAULTS -

CUT TO:

EXPLOSIONS - CAMERA SHAKE, NOISE OF

108. INT. CRUCIBLE COMMAND DECK -

NIGHT

PRAC FIRE bursting out of the

		WORKSTATIONS, THE DOCTOR
#2 & DONNA	PRAC? FX? THE FOUR DALEKS still	stepping back from them -
	spinning, out of control, voices	PRAC RUBBLE falling from the
ROOF -	squawking, as they EXPLODE -	
		THE DOCTOR furious, at DOCTOR
#2 &	FX: CROWD MULTIPLICATION DALEKS,	DONNA -
	floor level, all EXPLODING -	
		THE DOCTOR
	FX: WIDE SHOT, all CGI DALEKS	I want a word with you.
Both	EXPLODING!	of you! Now get inside!
		CUT TO: FX: DOCTOR MULTIPLICATION
as DOCTOR		#2 runs into the Tardis, then
		Donna, the Doctor staying by the
	Explosions rip through the Dalek Crucible	door -
		THE DOCTOR (CONT'D)
		All of you inside! Marthaaaa!
		Sarah Jane! Rose, Jackie,
		Jack, Mickey, all of you -
		run! !
		- they run - each running past the
		Doctor, into the Tardis -



THE DOCTOR (CONT'D)

In! In! In! In! In! In - !

CUT

TO:

112. INT. TARDIS - NIGHT

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- as THE DOCTOR #2 stands by the

yuli@

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As the Crucible begins to burn, the Doctor looks for Davros amidst the devastation.

door, counting them in -

MARTHA, then SARAH JANE, then ROSE
& JACKIE, then CAPTAIN JACK, then
MICKEY, as they whiz past him, up
the ramp -

THE DOCTOR 12

- Martha - Sarah Jane - Rose

- Jackie - Jack - Micketty

McMickey!

CUT TO:

113. INT. CRUCIBLE VAULTS - NIGHT

THE DOCTOR flinches back -

GIRDER & RUBBLE fall from the ROOF,

centre - forming a low barrier of

tangled metal, separating him from

Davros, who's a good distance away,

rippling with HEAT HAZE.

CAMERA SHAKE - THE DOCTOR, calling

across -

But Davros is cold,

simply pointing at him.

DAVROS

Never forget, Doctor. You

did

DAVROS now behind RUBBLE, PRAC
you, for ever,

this. I name

FLAMES rising around him -
Worlds.

as the Destroyer of

THE DOCTOR
FLAMES rise up

PRAC (plus FX?)

Davros! Come with me!

around Davros.

DAVROS
than rage.

He screams. More anger

Never!

And he is gone from sight.

THE DOCTOR

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I can save you!
see,

CU on the Doctor, trying to

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THE WRITER'S TALE

but there's SMOKE & DUST & HEAT
HAZE in the air. And then, he's
strangely calm.

Looking across.

At DALEK CAAN. Its voice soft,
somehow carrying across:

DALEK CAAN

One will still die.

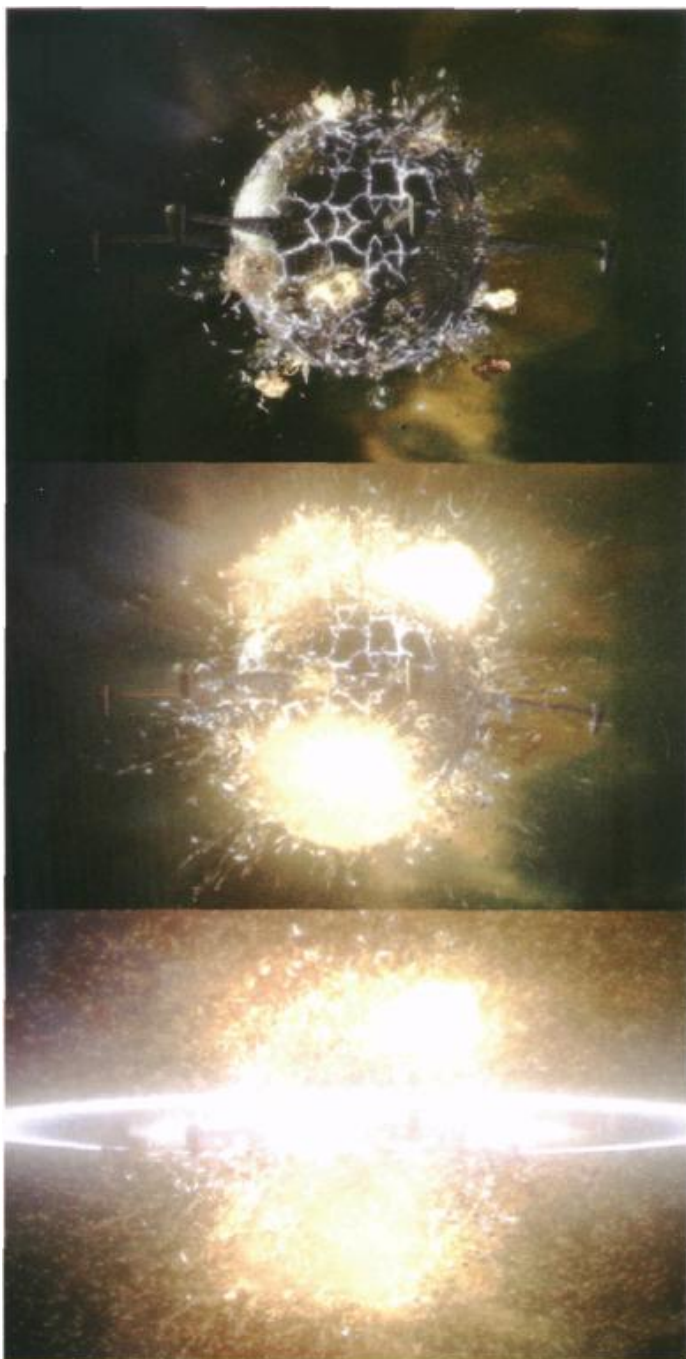
PRAC FLAMES rise up in front of
Caan, obscuring him.

The Doctor still staring. Unnerved.
Already, realising...

Then he runs back into the Tardis -

CUT TO:

114. INT. TARDIS - NIGHT



ALL inside, THE DOCTOR running to

the console -

THE DOCTOR

And, off we go - !

The Time Rotor starts rising and
falling...

CUT TO:

115. FX SHOT

FX: CLOSE ON EXPLOSIONS breaking
out all over the CRUCIBLE -

FX: WIDE SHOT, THE WHOLE CRUCIBLE
BLASTING APART!

FX: then calm, in contrast, THE The Crucible succumbs.
TARDIS fades in, spinning gently

above THE EARTH, with its MEDUSA (at the scanner)
CASCADE B/G. Torchwood Hub! This is the
Doctor! Are you receiving me?

CUT TO:

CUT TO:

116. INT. TARDIS - NIGHT

117. INT. TORCHWOOD HUB - NIGHT

(NB, FX: DUPLICATION DOCTOR for
selected shots.)

GWEN & IANTO at a terminal,
excited, seeing THE DOCTOR (on his

SARAH JANE

TARDIS SCANNER POV) -

But what about the Earth?

It's stuck in the wrong part

GWEN

of space!

Loud and clear! Is Jack
there?

All in hand.

CUT TO:

yuli@sha

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CHAPTER FIFTEEN: TIME FOR

HEROES

118. INT. TARDIS - NIGHT

INTERCUT WITH SC.117 CONTINUED,
TORCHWOOD HUB.

THE DOCTOR

Can't get rid of him!
(looks closer)
Tell me, Gwen Cooper, were
you born in Llandaff?

GWEN

My grandparents were.

THE DOCTOR

Thought so, Rift genetic
multiplicity, funny old world
- now, Torchwood, I want
you to open up that Rift
Manipulator! And send all

that power to me!

IAN TO

(SCANNER

Doing it now, sir!
lanto taps in a program -

THE RIFT MANIPULATOR in the WATER
TOWER rises and falls...

GWEN

What's that for?

THE DOCTOR

It's a towrope. Now then,
Sarah Jane, what was your
son's name?

SARAH JANE

Luke! He's called Luke! And
the computer's called Mr
Smith!

THE DOCTOR

(at the scanner)

Calling Luke and Mr Smith!
This is the Doctor!

CUT TO:

119. INT. SARAH JANE'S ATTIC
- NIGHT

INTERCUT WITH SC.118 CONTINUED,

TARDIS.

LUKE seeing THE DOCTOR

POV) on MR SMITH'S screen -

LUKE

Is mum there? We saw the

Crucible explode, is she all
right?

THE DOCTOR

Oh, she's fine and dandy,



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The Doctor and Sarah Jane call Luke and Mr Smith.

yuli@sha

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DOCTOR WHO THE WRITER'S TALE



K-9 trundles forward, attaches its nose-antenna to Mr Smith.

Now, the Doctor walks around the console, giving people a position, placing their hands on certain controls -

THE DOCTOR

Now then, you lot - Sarah,
hold that down - Mickey, you
hold that, keep it to the
left -

(to all)

Cos d'you know why this
Tardis is always rattling
about the place?

(to Rose)

Rose, that, there.

(to all)

It's designed to have six
pilots. And I have to do it
single handed!

(to Martha)

Martha, keep that level.

(to all)

But not any more!

(to Jack)

Luke, K-9 and Mr Smith, in Sarah Jane's attic.

Jack, there you go, steady
that -

(to all)

now Mr Smith, I want you to
harness the Rift Power and
loop it around the Tardis,
got that?

Now we can fly this thing -

(to Jackie)

No, Jackie, don't touch
anything, just stand back -

(to all)

- like it's meant to be flown!

MR SMITH
I regret, I will need remote
Tardis basecode numerals.

We've got the Torchwood Rift,
looped around the Tardis by
Mr Smith, and we're gonna fly

THE DOCTOR

Planet Earth back home!

Right

Blimey, that's gonna take a
while -

The TARDIS tows planet Earth across the universe.

SARAH JANE goes to the scanner -

SARAH JANE

No, let me! K-9! Out you come!

REPEAT FX from SJA 1.10, K-9

materialising in the Attic.

K-9

Affirmative, Mistress!



THE DOCTOR

Oh, good dog! K-9, give Mr
Smith the basecode!

K-9

Master! Tardis basecode
now being transferred. As

instructed!

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FIFTEEN: TIME FOR HEROES



L-R: Sarah Jane (Elisabeth Sladen), Mickey (Noel Clarke), Doctor #2 (stunt double Collum Sanson-Regan), Rose (Billie Piper), the Doctor (David Tennant)

and Donna (Catherine Tate). Inset Luke and K-9 ride the planet home. Illustration by Russell T Davies.

then! Off we go! in
b/g. But LUKE is holding on
to
MR SMITH, laughing. K-9's ears
He pulls a big lever - all
holding whirring away.
on excited -

TO:

CUT TO

INT. TORCHWOOD HUB - NIGHT

120. FX SHOT

CAMERA

SHAKE, GWEN & IANTO hanging

FX: THE TARDIS shoots
forward, on to the shuddering terminals for

foreground, out of frame, then

dear

life. Things falling all over

behind it, THE EARTH MOVES! As
it the place. But they're loving it,

sweeps foreground -

whooping! Cheering!

FX: REVERSE, and the STARS round

TO:

the EARTH warp into NEEDLES OF

LIGHT, a classic SPACE TUNNEL!

123.

INT. NOBLES' HOUSE - NIGHT

Earth flying down it!

CUT

TO CAMERA SHAKE! WILF & SYLVIA

staggering

about - shelves falling,

121. INT. SARAH JANE'S ATTIC -

lamps flying, ornaments flying, both

NIGHT

trying

to catch things, whoops - !

CAMERA

SHAKE,

things

flying

CUT

TO:

475

around

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DOCTOR WHO THE WRITER'S TALE



Earth's greatest heroes - and a pair of Doctors -- save the world one more time.

124. INT. JONES' HOUSE -
NIGHT INTERCUT this whole sequence, on
each of
them, these heroes, flying
CAMERA SHAKE, but FRANCINE sits
on the Tardis, and taking their planet
the floor, safe. FURNITURE &
STUFF back home.
flying and tumbling foreground,
she's just staring - what the
hell CUT
TO:
is happening now?!

127. FX
SHOT

CUT TO:
FX:
THE NEEDLES fade down to
125.
SHOT ordinary STARS, the
SPACE TUNNEL

dispersing,

THE EARTH slowing...

FX: SPACE TUNNEL, NEEDLES OF LIGHT.

The TARDIS whooshes through
from FX: THE TARDIS, set against an
foreground, disappearing into
the ordinary starscape now, whooshes
distance, followed by THE EARTH!

CUT TO:

126. INT. TARDIS - NIGHT

ROOM GENTLY SWAYING. THE DOCTOR,

ROSE, SARAH JANE, MARTHA, CAPTAIN

JACK, MICKEY at the controls. The

Doctor calling out instructions to

each of them - left a bit, right

a



bit, keep it steady, not so fast,

that button there...

THE DOCTOR #2 & DONNA standing back

at the rail, both helping with

instructions - Mickey, hold it

down, Sarah, the one on the left,

etc. But really, just loving it.

And JACKIE, opposite rail, holding

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on, just smiling away.

Rose and the Doctor share a hug as the Earth is

Success!

restored.

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CHAPTER FIFTEEN: TIME FOR HEROES

through frame -

Above, the BLUE SKY. The most
ordinary day.

FX: and there's the EARTH! Static!

Back in its rightful place! SUNRISE
just curving over the horizon.

PANNING UP until the sky fills the
frame...

CUT TO:

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

128. INT. TARDIS - NIGHT

TUESDAY 22 JANUARY 2008 02:51:08 GMT

And they all CLAP! Big, lasting
applause! Wild! So happy!

RE: HAPPY NEW YEAR?

Then - for example - MICKEY high-
fitting all

»It's laughable to think that I ever imagined

fiving CAPTAIN JACK. ROSE gives
feel stupid.«

this into 45 minutes. That's not helping. I

MARTHA a hug. DONNA pushes SARAH
the world, Russell,

Yeah, but with the best will in

JANE out of the way to hug JACK.

JACKIE hugs THE DOCTOR.
story in their heads

plenty of writers don't have enough

to fill 30 or 45 minutes of drama, let alone
an hour. So

Any combination, all combinations.

think yourself lucky. Or gifted. But not
stupid.

Just the joy of it.

CUT TO: FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 02:58:51 GMT

RE: HAPPY NEW YEAR?

You're too wise. That's actually worked on
me. Right, I'll



continue. Might as well forge on. More soon.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 05:06:50 GMT

RE: HAPPY NEW YEAR?

cigarettes.

In 40 minutes, Tesco opens for more

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 06:23:04 GMT

RE: HAPPY NEW YEAR?

end. Just five.

Bloody hell. I must be five pages from the

Wolf Bay is

This is a long haul. But the return to Bad

quite nice. Next, I have to write out Donna,
but I can't

129. INT. NOBLES' HOUSE - DAY bear it. I LOVE HER! Right, off to
Tesco now, then

I'll finish.

LIGHT streaming through the
windows!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WILF and SYLVIA, the biggest hug! TUESDAY 22 JANUARY 2008 06:27:02 GMT
Dancing! Laughing!

RE: HAPPY NEW YEAR?

CUT TO:

130. EXT. JONES' HOUSE - DAY STAY! WHERE! YOU! ARE!

477

Oh, all right, go to Tesco. But don't get run
over by a

FRANCINE opens her front door.

Crying with happiness. bus on your way back. That would be
very annoying.

yulic

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 06:27:58 GMT

RE: HAPPY NEW YEAR?

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 22 JANUARY 2008 07:56:43

GMT

RE: HAPPY NEW YEAR?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 06:46:00 GMT

RE: HAPPY NEW YEAR?

FROM: RUSSELL T

DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 09:54:58

GMT

RE: HAPPY NEW YEAR?

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 22 JANUARY 2008 06:49:16 GMT

RE: HAPPY NEW YEAR?

131. EXT. PARK - DAY

PARK.

A beautiful, wide, rolling

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THE TARDIS sitting there.

TUESDAY 22 JANUARY 2008 06:54:39 GMT

& SARAH JANE

Door opens, THE DOCTOR

RE: HAPPY NEW YEAR?

step out -

SARAH JANE

Y'know, you act like

such a

lonely man. But look at you.

You've got the biggest

family

on Earth!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

(big hug)

TUESDAY 22 JANUARY 2008 07:37:28 GMT

Gotta go. He's only 14.

Long

RE: HAPPY NEW YEAR?

story.

And thank you!

TO:

132. INT. TARDIS - DAY

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 22 JANUARY 2008 07:41:49 GMT

B/G, MARTHA & CAPTAIN

JACK just

heading down the ramp,

DONNA on her

RE: HAPPY NEW YEAR?

mobile,

talking to Cramps, DOCTOR

#2 talking to ROSE (and

getting on

a treat) , but...

On MICKEY, private moment with

JACKIE. He hugs her.

Quiet:

MICKEY

Gonna miss you.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

More than

anyone.

TUESDAY 22 JANUARY 2008 07:49:29 GMT

RE: HAPPY NEW YEAR?

JACKIE

What d'you mean?

The Doctor's

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CHAPTER FIFTEEN:

TIME FOR HEROES

taking us back home, isn't
good time
he?
world. But
away. Nice and
spent her last
MICKY
That's the point.
mansion!
left for
Certainly not

And hey, I had a
in that parallel
my Gran passed
peaceful. She
years living in a
But there's nothing

CUT TO: me there, now.
Rose.

133. EXT. TARDIS - DAY

DOCTOR

CAPTAIN JACK & MARTHA already
you do...?
walking away.

THE

What will

MICKY

THE DOCTOR
new life!

And go straight back to UNIT,
me! See ya,
get rid of that Osterhagen
thing!

knock

MARTHA
Will do!

after

CAPTAIN JACK
Martha -

Anything! Brand

Just you watch

boss .

Holds up his fist. They

knuckles. Big smile.

Then Mickey's running,

Captain Jack &

D'you know, I'm not so sure
about UNIT these days. Maybe
(CONT'D) MICKEY

there's something else you
could be doing... Hey, you two - !

JACK CAPTAIN
And Captain Jack takes Martha's
got rid of Oh I thought I'd
hand, as they walk off... you...

MICKEY steps out of the Tardis. And the Doctor
watches them go. Smiling.

THE DOCTOR
Where are you going? Then turns, goes
back into the Tardis.

MICKEY
I'm not stupid. I can
work CUT TO:

out what's happening next.

134. INT. TARDIS - DAY

'See ya, boss.' Mickey Smith heads off to a brand new life.

the console, THE DOCTOR going to
JACKIE, DOCTOR #2 past DONNA, ROSE,

(no FX, just a double) -

DOCTOR THE
trip. Just time for one last
Better Darlig Ulv Stranden.
known as...

TO: CUT

BAY - DAY



FX: THE TARDIS

MATERIALISES. Wide

open beach.

Norway.

Caption: Bad Wolf Bay,

THE DOCTOR #2

JACKIE walking out,

THE DOCTOR &

& ROSE follow, then

Donna stay by

DONNA; the Doctor &

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DUPLICATION

the Tardis. FX: DOCTOR

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Jackie and Rose return to Bad Wolf Bay, in Norway, in the company of the new, blue, half-Human Doctor.

as and when, though not often. But
Rose is looking back at the
Tardis
(dialogue has taken them a
JACKIE good 20
feet away, good distance).
Well, fat lot of good, this At the
Doctor.
is! Back of beyond. Bloody
Norway! I'll have to
phone ROSE
your
father. ...but I don't understand.
What
are
we doing?
THE DOCTOR #2
Oh, I never
said, THE DOCTOR

congratulations - you had
 a We're leaving you. With your
 baby boy! What did you
 call family. In the parallel
 him? universe.
 JACKIE D
 Doctor. The
 walls of the world are
 closing.
 We'll have to go
 THE DOCTOR
 #2 soon. It's a dimensional
 Really?! retroclosure
 - see, I really
 get
 that stuff now!
 JACKIE
 No, you plum. He's called
 Ton^ ROSE
 -
 THE DOCTOR
 #2
 Tony Tyler? Okay. Nice.

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CHAPTER FIFTEEN: TIME FOR HEROES

THE DOCTOR

And you've got me. Well. Him.

ROSE

(cautious, to #2)

But... are you the same?

THE DOCTOR #2

Same man. Same memories.

Same... thoughts. But a little
bit better.

ROSE

In what way?

THE DOCTOR #2

Well. Better for you. I've
only got one heart.

ROSE

Which means...?

THE DOCTOR #2

I'm part Human. Specifically,
the ageing part. I'll grow
old. And never regenerate.
I've only got one life, Rose
Tyler. And I'm spending it
here.

ROSE

One heart...?

And she puts her hand on his chest.

So intimate, now.

THE DOCTOR #2

...isn't it cold?'

ROSE

Oh, you really are the same!

THE DOCTOR #2

Mmm, not quite.

And he kisses her!

Big proper kiss!

But on the Doctor. The original.

Denied this.

Doctor #2 & Rose separate. So
happy.

JACKIE

Actually... that was weird!

THE DOCTOR

Tell you what, here you go -

Throws them a chunk of CORAL -
Doctor #2 catches it.

Whatever he whispered to her, it certainly did the trick!

THE DOCTOR

He's a bit too Human, for
my liking. Too fast in
destroying those Daleks. He
needs someone to look after
him, Rose. Someone like you.

DONNA

They're not listening.

THE DOCTOR

No, they're not, are they?
Because Rose & Doctor #2 are just
staring at each other.

ROSE

I stood here. On the worst
day of my life. You
still



haven't finished that
sentence.

THE DOCTOR #2

What sentence?

ROSE

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'Rose Tyler...

yulic

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THE WRITER'S TALE

THE DOCTOR (CONT'D)

This universe is in need of
defending. Chunk of Tardis.
Grow your own.

Come on, in we get.

Donna goes inside.

JACKIE

And thank you, Doctor.

THE DOCTOR #2

But that takes thousands of
years.

THE DOCTOR

Look after Tony!

THE DOCTOR

No, because...

Mentioning Tony makes Rose turn to
Jackie, to give her a great big

DONNA

...if you shatterfry the
plasmic shell and modify the

hug, just so happy.

dimensional stabiliser to a

Leaving just the Doctor & Doctor #2

staring at each other.

foldback harmonic of 36.3,
you accelerate growth by the

And a terrible look passes between

power of 59!

them.

THE DOCTOR/THE DOCTOR #2

We never thought of that!

Doctor #2 mutters something.

'Sorry.'

DONNA

I'm just brilliant!

The Doctor just nods, grave.

Then turns, goes into the Tardis.

THE DOCTOR

The Doctor. In the Tardis.
With Rose Tyler. Just as it
should be.

Rose turns back, smiling, takes
Doctor #2's hand, to watch:

ROSE
(to the Doctor)

FX: WIDE SHOT, Doctor #2, Rose &
Jackie standing there, on Bad Wolf
Bay, as the TARDIS... fades away.

But I didn't think... What
about you? You gonna be all
right?

And then the three of them walk
away, to their new life.

THE DOCTOR
Oh, I've got madam.

CUT TO:

136. INT. TARDIS - NIGHT

DONNA
Human with a Time Lord brain,
perfect combination! We can
travel the universe for ever.
Best friends! And equals,
just what old skinnyboy
needs, an equal!

In flight. DONNA at the console,
operating it, like it's normal.
THE DOCTOR opposite. Watching. So
quiet.

FX: the TARDIS lamp flares, the box
groans.

DONNA
I thought, we could try the
planet Felspoon! Just cos...
what a good name! Felspoon!
Apparently, it's got
mountains that sway, in the
breeze, mountains that move,
can you imagine?

THE DOCTOR
We've got to go. This
reality's about to be sealed
off. For ever.

ROSE
Bye then. Good luck!

THE DOCTOR
...and how d'you know that?

DONNA
THE DOCTOR

Cos it's in your head! And

And you, Rose.

(to Donna)

if it's in your head, it's

in mine!

yuli@sha

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TIME FOR HEROES

(CONT'D)

Felspoon,

like to

Chaplin! I bet

Chaplin,

and see

we?

Charlie

Brown, no,

fiction,

mixing,

CHAPTER FIFTEEN:

DONNA

Naaah, never mind

d'you know who I'd

meet? Charlie

he's great, Charlie

shall we do that? Go

Charlie Chaplin? Shall

Charlie Chaplin?

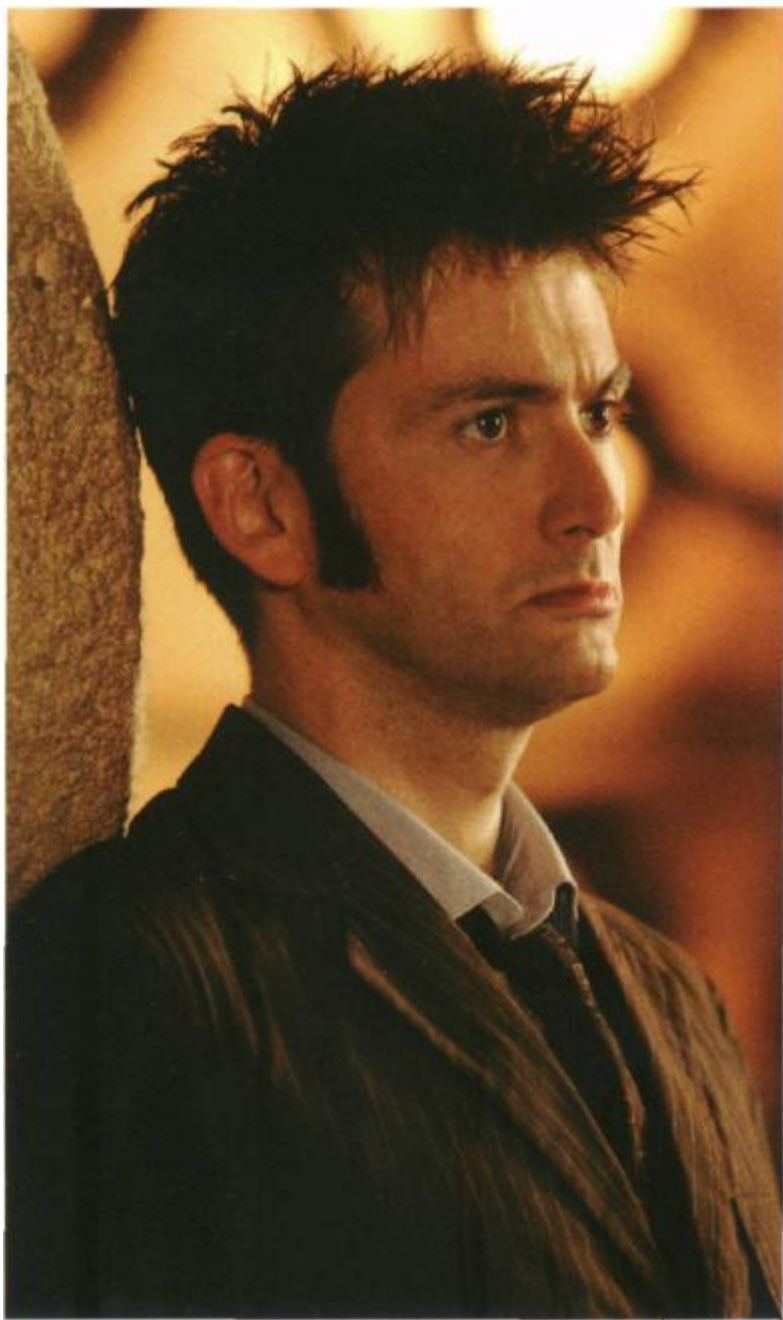
Chester? Charlie

he's not real, he's

friction, fixing,

Rickston, Brixton -

(pain)



Ow - !

(stops. Quiet)

Oh my God.

THE

DOCTOR

Human-

before

why.

There's never been a

Time Lord metacrisis

now. And you know

DONNA

Because there can't be.

almost

He goes closer to her. She's

scared of him.

DONNA

(CONT'D)

I want to stay.

THE

DOCTOR

Look at

Look at me, Donna.

me.

Donna is

She does. Both close. And

'And how does that feel?' The Doctor grimly observes Donna.

crying.

DONNA

She's moving round the console, he
with you. For

I was gonna be

follows, carefully.

ever.

THE

DOCTOR

And how does that feel?

THE DOCTOR

I know.

DONNA

DONNA

Brilliant! Fantastic! Molto
Travelling.

Rest of my life.

bene! Great big universe,

In the Tardis. The

	packed into my brain!	DoctorDonna.3 Oh,
but I can't		
	D'you know, you could fix	go back. Don't
make me go		
	that chameleon circuit if	back. Doctor. Please.
	you just tried hotbinding	
	the fragment-links and	THE
DOCTOR		
	superseding the binary,	Donna. Oh, Donna
Noble. I'm		
	binary	sorry.
	(can't stop)	(pause)
	Binary, binary, binary,	Goodbye.
	binary, binary, binary - I'm	
	fine!	And he holds his hands to
her		

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	temples. Still crying:
She's scared now. Because she	
knows.	3 In 4.2, the Ood describe the Doctor
and Donna as 'DoctorDonna'.	

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'Don't make me go back!' The Doctor must erase Donna's memories to save her life.

	DONNA		The
Doctor turns and goes. Closes			
No, please, no, no, no...			the door,
darkness.			
But	she	falls	unconscious;
he			CUT TO:
catches her, lowers her down.			
			139. INT.
NOBLES' HOUSE, FRONT ROOM			
	CUT TO:		- MIGHT
137. INT. NOBLES' HOUSE - NIGHT			Low
light. THE DOCTOR sits with			
			WILF &
SYLVIA. Wilf so sad; Sylvia			
The doorbell is ringing, ringing,			less
forgiving, as he explains:			
ringing, ringing. WILF bounding			
down the hall, happy -			

WILF

That must be her!

He opens the front door -

In the street, the TARDIS. But Wilf
sees only THE DOCTOR, stooping
down, DONNA unconscious at his
feet. Desperate:

THE

DOCTOR



Help me.

CUT TO:

138. INT. DONNA'S BEDROOM - NIGHT

CU DONNA, on her bed, unconscious,

still clothed.

THE DOCTOR stands above her.

That version of

Donna... is dead.'

Calmer. WILF in the doorway.

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CHAPTER FIFTEEN: TIME FOR HEROES

THE DOCTOR

She took my mind, into her own head. But that's a Time Lord consciousness. All that knowledge. It was killing her.

WILF

But she' 11 get better now...?

THE DOCTOR

I had to wipe her mind, completely. Every trace of me, or the Tardis, anything we did together, anywhere we went... had to go.

WILF

All those wonderful things she did -

THE DOCTOR

I know. But that version of Donna... is dead. Cos if she remembers, just for a second, she'll burn up. You can never tell her. You can't mention me, or any of it. For the rest of her life.

SYLVIA

But the whole world's talking

And for one moment. One shining moment. She was the most important woman in the whole wide universe.

SYLVIA

She still is. She's my daughter.

THE DOCTOR

Then maybe you should tell her that, once in a while.

And suddenly - DONNA walks in. As normal as can be.

DONNA

I was asleep! On my bed! In my clothes! Like a flippin' kid, what d'you let me do that for?

(to the Doctor)

Sorry, don't mind me. Donna!

THE DOCTOR

I'm... John Smith.

SYLVIA

Mr Smith was just leaving.

DONNA

My phone's gone mad! 32

about it, we travelled across
space.

THE DOCTOR

And it'll just be a story.
One of those Donna Noble
stories. Where she missed it
all, again.

texts! Veena's gone barmy,
she's saying 'planets in the
sky!', what have I missed
now? Nice to meet you!

And she's gone.

Donna is her old self once again, tragically.

WILF

But she was better, with you.

SYLVIA

Don't say that.

WILF

But she was.

THE DOCTOR

I just want you to know... That
there are worlds out there,
safe in the sky, because of



her. That there are people,
living in the light, and
singing songs of Donna Noble,
a thousand million light
years away. They will never
forget her. While she can
never remember.

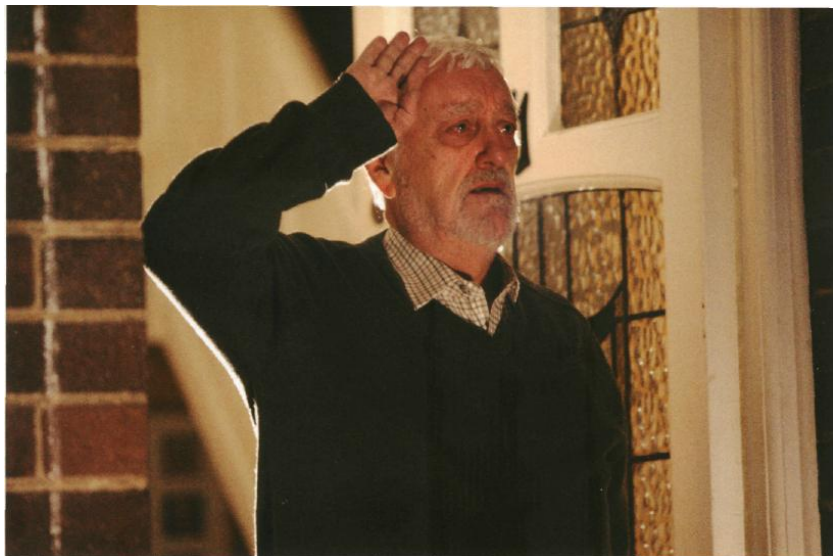
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(pause; upset)

yuli@sha

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'I'll look up. On her behalf!' Not a dry eye in the house as Wilfred Mott bids the Doctor goodbye.

Silence.	Wilf	dismayed.	Then,
cold:		one, cos Susie Mair, she went	
			on
that dating site, and she			
	SYLVIA		saw
him - no, listen, this			
As I said. I think you should			is
important! Susie Mair			
go.			wouldn't
lie! Unless it's			
			about
calories!			

CUT TO:

	During
that, on the Doctor. Taking	
140. INT. NOBLES' HOUSE, KITCHEN	a
last look at her.	
- NIGHT	
	Then he
goes.	

DONNA on her mobile, making a cuppa.

TO:

DONNA

141.

EXT. NOBLES' HOUSE - NIGHT

Don't be so stupid! How thick

d'you think I am?! Planets!

WILF &

THE DOCTOR in the doorway.

I'll tell you what that was,

It's now

RAINING.

dumbo, it's those two-for-one

lagers you

get

down

the

offy

THE DOCTOR

cos you

fancy

that

little

man

You'll have quite a bit

with the goatee!

of

this. Atmospheric

(hooting)

disturbance.

Still, it'll

That's the one! I've seen

pass.

Everything does. Bye

you!

then,

Wilfred.

And THE DOCTOR can't help it; pops

The

Doctor walks into the rain;

his head round.

Wilf stays

in the doorway.

THE

DOCTOR

WILF

Urn.

Donna.

I

was

just

going.

But, Doctor..., What about you,

now?

Who have you got? I

DONNA

mean,

all those friends of

Yeah,

see

ya

-

yours...

(turns her back, on the

mobile) THE
DOCTOR
Tell you what though,
you're
wasting your time with
that

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HEROES

WILF

I'll watch out for you, sir.

THE DOCTOR

You can't ever tell her.

WILF

No, but... Every night, Doctor.

When it goes dark. And the
stars come out. I'll look up.

On her behalf. I'll look up
at the sky, and think of you.

So simple, so heartfelt, that the

Doctor could cry.

THE DOCTOR

...thank you.

And before he loses it, he walks
away.

WIDE SHOT, the Doctor walking to
the Tardis. In the rain. Wilf just
a silhouette in the doorway.

The Doctor goes inside.

FX: THE TARDIS LAMP flares, the

CHAPTER FIFTEEN: TIME FOR

old Tardis engines echoes across...

And just for a second, Donna looks
up.

Stares into space. As though
remembering....

But then. Back to normal. For ever.

DONNA

No, so what did she say then?
Did she? Well she's lying!

She is!

CUT TO:

143. EXT. NOBLES' HOUSE - NIGHT

The Tardis noise now fading away.
And all alone in the doorway, in
the rain...

WILF salutes.

WIDE SHOT. The Tardis has gone.
Only the rain. And Wilfred Mott
gently closes the door.

grind of ancient engines...

CUT TO:

CUT TO:

144. INT. TARDIS - NIGHT

142. INT. NOBLES' HOUSE, KITCHEN

- NIGHT

WIDE SHOT. In flight.

DONNA on her mobile. But in the
distance, the grind and roar of the

THE DOCTOR, all alone. He's a bit
bedraggled, from the rain. Looks up
at the Time Rotor.

The Doctor. Alone again.

Lost in thought.

Deep breath. Move on. He starts
wandering round. Flicking switches.
Recovering himself.

Nice and slow, taking his time. All
the time in the world.

Then, eventually, there's a small
bleep from the scanner. He wanders
over. Only half interested. Studies
it.



Then more curious...

THE DOCTOR

What...?

(looks closer)

What?

(closer)

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Whaaaaat????!

yuli@sha

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THE WRITER'S TALE

And he's bending over, fascinated,
daughter's favourite show, but
unable to see -

Adventures, because it's her



TWO CYBERMEN rearing up behind

him!!!

BENJAMIN COOK

FROM: RUSSELL T DAVIES TO:

TUESDAY 22 JANUARY 2008 23:03:08 G

MT

END OF EPISODE 13

RE: HAPPY NEW YEAR?

DAVIES

FROM: BENJAMIN COOK TO: RUSSELL T

GMT

TUESDAY 22 JANUARY 2008 23:29:31

RE: HAPPY NEW YEAR?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 10:03:01 GMT

COOK

RE: HAPPY NEW YEAR?

JANUARY 2008 00:04:57 GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN

WEDNESDAY 23

RE: HAPPY NEW YEAR?

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 22 JANUARY 2008 10:23:19 GMT

RE: HAPPY NEW YEAR?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 22 JANUARY 2008 10:30:07 GMT

RE: HAPPY NEW YEAR?

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On the Dalek Crucible set at Upper Boat Studios, the cast and crew of 4.12/4.13 celebrate the end of principal photography.

[Redacted text block]

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY

23 JANUARY 21:39:11 GMT

RE: HAPPY NEW YEAR?

[Redacted text block]

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

THURSDAY

24 JANUARY 2008 00:22:08 GMT

SKINS WINS!

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FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 27 JANUARY 2008

09:00:23 GMT

RE: SKINS WINS!

Doomsday, yeah?' There was a great moment when I was

Text message from: Russell

Sent: 24-Jan-2008 19:44

On set today, Alex Kingston walked up to me
and shouted through her spacesuit helmet,
'Can you write me a part as a lipstick lesbian?!'
I love moments like that.

Text message from: Ben

Sent: 24-Jan-2008 20:18

It's great going on set at the moment, isn't it?

Everyone is just gutted by what's in store for
Donna in 4.13!

Text message from: Russell

Sent: 25-Jan-2008 11:16

Bernard Cribbins just phoned me up: 'I
have



read Episode 13.1 have been crying for two
days.'

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 26 JANUARY 2008 00:22:08 GMT

RE: SKINS WINS!

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David Morrissey in 4.14 The

Next Doctor.

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TIME FOR HEROES

woman too, of course, but really it's the Doctor paired Rose hop into the TARDIS and go with the real Doctor?

with a new Doctor. That's a lovely story and it's got great The walls of the universe are open enough for her to pop

potential. It would be wonderful if I had a month or two to and fro. She's always wanted to get him back, so why

to let it stew. But it's due in three weeks! I can hardly does she stay on Bad Wolf Bay? The hardest thing of all

bear to look at it. The furnace! in that scene - and Billie might yet have problems with

Quite apart from the time in which I have to write it, it -- is getting Rose to walk away from the TARDIS in

it's like relaxing-after-the-thirteenth-episode-is-delivered the first place, disguised by that funny Jackie dialogue.

is hardwired into me. I can feel bits of my brain and That, indeed, is the problem with the whole scene, that

body closing down. It's Herculean to keep going. And Rose has to act out of character to stay on Bad Wolf Bay.

I'm not Hercules. I'm really, properly, feeling old. I She's utterly, marvellously selfish, and would push past

used to have the stamina to steamroller through this anyone to get to her Doctor.

sort of schedule, but it's lacking now. The last time I I have to work out whose scene it is, too. In many

had my eyes tested, the optician asked my age and said, ways, it's the Doctor's, the real Doctor's. David thinks it's

'You'll need bifocals soon. Your lenses won't be able to a tragic scene, because it's all about the original, but that's

cope with reading for much longer.' Lo and behold, a exactly what has reduced Rose's intelligence; she's doing

few months later, it's like someone's thrown a switch. what the plot demands, not what she'd demand. That's

Suddenly, overnight, my glasses are on and off, on and always wrong. But follow Rose's impulse and we're off

off. Proper, undeniable ageing. You sort of think it'll into... well, plots that we can't shoot, pages of arguing,

never happen, but your body has other ideas. the Doctor denying her a life with him for no good

Nah, it's worse than that. It's not just Grumpy Old reason other than my
need to tie up the loose ends. Oh,

Men stuff. Far worse is the snaky little thought: if it's driving me mad. In
Doomsday, Bad Wolf Bay was the

you had some coke, you'd have twice the energy and best scene ever, and
now I've made it the location of the

stay awake for longer. I haven't thought that seriously most unconvincing scene
ever -- and I don't know how to

for years. This is the first time, in ten years or so, of fix it. All sorts of false notes
are chiming. I think I hate

thinking, I need it. I know it's bollocks, I know, I know. I the kiss. That's when
Rose's intelligence is zero. It makes

think I needed to type it out to see how stupid it looks. me feel nothing, when I
should be feeling everything.

start lying to myself. I tell When I get this stuck, I

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK myself that the Bad Wolf
Bay scene mustn't be that sad,

THURSDAY 31 JANUARY 2008 01:11:06 GMT

is Donna's departure. You can't because the really sad scene

RE: SKINS WINS! have tragedy after

tragedy. Well, there's a certain amount of sense in that, but it's still a

lie. I'm telling myself that

Well, 4.13 is 170 FX days over! I've found about 88 to to soothe myself for not
getting the scene right in the first

cut, and Phil has found 120, but they're a bit severe, so I'm place. I'm supposed to be
thinking about 4.14, but this

fighting them off. Never mind, we'll get there, I'm sure of Bad Wolf Bay scene has
become a logjam in my head.

that. It's just that the actual getting there is such a slog. It's all I can think about. Julie
first made her comment

I know what's really preying on my mind, though, and about five days ago,
and I've been thinking about it ever

stopping me moving onto the Christmas Special. Julie since. One thing I do
know: this isn't a couple-of-lines

said, 'That scene on Bad Wolf Bay isn't working, is it?' rewrite. It's more
fundamental. Julie keeps e-mailing with

And she's absolutely right. I love a good note, because suggestions, like Rose
saying to the original, 'But he's not

it's like someone has articulated the voice at the back of me say, 'So why stay with him?!' you', which only makes

your head. That scene doesn't work. I have always known This isn't a dialogue problem. There's no sentence that will

that, from the moment I typed it out, but I don't know paper over the cracks. It's a plot rewrite. I've got the story

how to fix it. Rose has to be stupid to fall in love with wrong. And that's massive, potentially. In an episode that's

Doctor #2. No matter what I do, that's not her Doctor. already over-length (it's been timed at 67 minutes, damn

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I can Elastoplast over it by saying that Doctor #2 needs it - this is getting ridiculous) and over-budget, how do I

Rose, but that's slight. You don't feel that. Why doesn't think of a new story?!

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FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

Text message from:

Russell

THURSDAY 31 JANUARY 2008 01:41:18 GMT

Sent: 04-Feb-2008 22:04

RE: SKINS WINS!

I feel... blurgh! I get dizzy

every time I turn my

head. My eyes are all puffed up. Oh

well, it'll

pass. I have to get on with work tomorrow, It

Doomsday, worked because the Doctor and Rose had

can't wait any longer.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 5 FEBRUARY 2008 14:15:12

GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

RE: SKINS WINS!

THURSDAY 31 JANUARY 2008 01:51:04 GMT

RE: SKINS WINS!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

WEDNESDAY 6 FEBRUARY 2008 01:08:38

GMT

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

RE: SKINS WINS!

MONDAY 4 FEBRUARY 2008 10:45:39 GMT

RE: SKINS WINS!

Text message from: Ben

Sent: 06-Feb-2008 19:45

Feeling any better? Today was fun. I was on
set for Silence in the Library. Swansea in the
sunshine! Gorgeous set. AMAZING lunch.

Text message from: Russell

Sent: 06-Feb-2008 19:51

Amazing lunch? In Swansea?! I'm worse today,
because I was allergic to the pills, so my mouth
blew up till I was having trouble breathing.
I had to go to casualty. On a Wednesday
morning. Not glamorous. Now my lips are so
big, I look like a cartoon duck.

Text message from: Ben

Sent: 06-Feb-2008 20:18

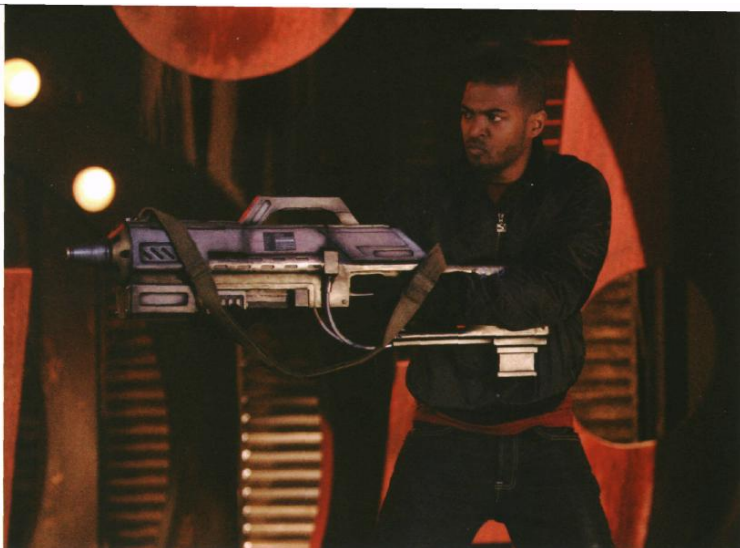
Casualty?! Russell, I hope you aren't working
tonight. That shouldn't be your priority. For

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once, let other people sort out the shit.

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Russell promised Noel Clarke that Mickey would be brought back in Torchwood Series Three.

Text message from: Russell

Sent:

06-Feb-2008

20:22

Torchwood Series Three.'

I know, you're right, I'll stop soon. But no one

else can rewrite this bastard script. I'll work
BENJAMIN COOK TO: RUSSELL T DAVIES

FROM:

FEBRUARY 2008 19:01:46 GMT

SATURDAY 9

till Friday, then I can stop and have a whole

weekend off in lovely Manchester.

RE:

SKINS WINS!

Text message from: Russell

Sent: 07-Feb-2008 12:16

I'm hobbling today. It's on the soles of my feet.

There ain't no dignity.

FROM: RUSSELL T DAVIES TO: BENJAMIN

COOK

FROM. RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY

9

FEBRUARY

2008

18:18:09

GMT

SATURDAY 9 FEBRUARY 2008 19:24:12 GMT

RE: SKINS WINS!

RE:

SKINS WINS!

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 11

FEBRUARY 2008 23:55:16 GMT

RE: SKINS WINS!

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DOCTOR·WHO THE WRITER'S TALE

----- that time, trying to get away
----- from this place. So I could
----- find you. I'm not going back
----- now.

----- THE DOCTOR
----- But you've got to. Cos we
----- saved the universe at a cost,
-- and the cost, is him.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES (ie, Doctor #2)
TUESDAY 12 FEBRUARY 2008 01:57:01 GMT He's too dangerous to be left
on his own.

RE: SKINS WINS! THE DOCTOR

#2

----- You made me.
----- THE DOCTOR
----- Exactly. You were born in
----- battle. Full of blood and
----- anger and revenge.
----- (to Rose)
----- Remind you of someone? That's
you me, when we first met. And
----- made me better. Now you can
----- do the same for him.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK ROSE
...but he's not you.

TUESDAY 12 FEBRUARY 2008 13:15:36 GMT

RE: SKINS WINS! THE
DOCTOR

He needs you. That's very me.

..... DONNA

It's better than that,

..... though. Don't you see what

..... he's giving you?

(to Doctor 12)

Tell her, go on.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 18 FEBRUARY 2008 02:14:07 GMT

THE DOCTOR #2

RE: SKINS WINS!

I look like him. Think

like

him. Same memories, same
thoughts, same everything,

..... except... I've only got one

heart.

..... ROSE

..... Which means...?

..... THE DOCTOR #2

..... I'm part Human. Specifically,
..... the ageing part. I'll grow

old. And never regenerate.

..... I've only got one life, Rose
..... Tyler. I... could spend it with

you. If you want.

But Rose is looking back at the

ROSE

Tardis (dialogue has taken them a
good 20 feet away, good distance).

You'll grow old... at the

same

At the Doctor.

time as me?

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ROSE

...but hold on. I spent all

THE DOCTOR #2

Together.

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HEROES

CHAPTER FIFTEEN: TIME FOR

DONNA

I'm just brilliant!

THE DOCTOR

The Doctor. In the Tardis.

With Rose Tyler. Just as it
should be.

ROSE

But... what about you?

THE DOCTOR

Oh, I'm fine, I've got madam.

DONNA

Human with a Time Lord brain,

perfect combination! We can
travel the universe for ever.
Best friends! And equals,
just what old skinnyboy
needs, an equal!

'He needs you. That's very me.'

The Tardis groans.

THE DOCTOR

ROSE

We've got to go. The walls of
the universe are repairing
themselves -

That' s...

Scared, tempted, she puts her hand
to his chest. Feels his heartbeat.

ROSE

So intimate, now.

But I'll see you again, yeah?

Moment broken by the Doctor -

THE DOCTOR

THE DOCTOR

We can't. Now the Reality

Oh, and don't forget this -

Bomb's been destroyed, the
dimensions are closing again.

Throws them a chunk of coral -
Doctor #2 catches it.

This parallel is about to be
sealed off. For ever.

THE DOCTOR (CONT'D)

Rose steps forward, a little -

This universe is in need of
defending. Chunk of Tardis.

ROSE

Grow your own.

But it's still not right. I
came back for you.

THE DOCTOR #2

But that takes thousands of
years.

THE DOCTOR

And you've got me! As him! Go
on. Test him!

THE DOCTOR

No, because...

Doctor #2 walking forward to join

DONNA

Rose.

...if you shatterfry the

plasmic shell and modify the

ROSE

dimensional stabiliser to a

Okay. If you've got the same

foldback harmonic of 36.3,

memories... When I last stood

you accelerate growth by the

here. On the worst day of my

power of 59!

life. What was the last thing

you said to me?

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THE DOCTOR/THE DOCTOR #2

We never thought of that!

THE DOCTOR #2

I said, 'Rose Tyler.'

yuli@sha

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THE WRITER'S TALE

	ROSE	Rose
stands there. Upset. But		
And how was that sentence		behind
her, Doctor #2 walks forward		
gonna end?		again.
He reaches out.		
He leans in close. Gentle.		He holds
her hand.		
And he whispers.		WIDE
SHOT, Jackie standing back,		
Doctor #2 hand in hand,		Rose &
It's the most powerful moment; he		looking
at the now-empty beach.		
steps back again, he and Rose just		
staring at each other. Awestruck.		Rose
leans against him.		
Dazzled.		
		And hold.
And that's all the Doctor needs to		
see.		
Heartbroken.		
		
Donna knows it too, glancing at		
		
him.		
		
Then the Doctor turns, goes into		
the Tardis, Donna following -		
		
Rose only looks round as she hears		
the door slam - !		
She runs a step forward -		

ROSE (CONT'D)

No - !

FX: the Tardis fades away...



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Rose Tyler and Doctor #2 will grow old together, in a parallel universe. Sob!

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CHAPTER FIFTEEN:

TIME FOR HEROES

Originally, that was just going to happen right at the that in a crisis.
It's gradual.

end, but then I remember saying in one of my e-mails I'll think
on. I'm sure that I'm going to rewrite that

to you, 'If you've got two Doctors in 4.13, why not use scene again
before it's shot.

them both?' Which I have done. Which means that I've

written myself into a corner. Doctor #2 isn't a quick, FROM: BENJAMIN
COOK TO: RUSSELL T DAVIES

TUESDAY 19 FEBRUARY 2008

22:05:31 GMT

throwaway idea that I can jettison now; he's integral to

the whole of 4.13. I think that proves that sometimes RE: SKINS
WINS!

you can have too long to think about ideas. They don't

always grow; sometimes they fester. I wonder whether
Rose's decision works because it's

quick. If she had time to
think about it, of course she

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES wouldn't stay on Bad
Wolf Bay. As I read it, Rose accepts

MONDAY 18 FEBRUARY 2008 02:22:06 GMT

second best, Doctor #2,
because her Doctor, the original

RE: SKINS WINS! Doctor,
manipulates her into doing so. That's why it

happens so suddenly. The
whole 'He's too dangerous

I agree with some of what you said about the Bad Wolf to be left on
his own' speech - 'He needs you. That's

Bay scene (you're right, it's still not quite working), except very me.' Ouch!
The original Doctor knows how to hit

for the bit about Rose's departure, as written, having no a nerve, doesn't
he? He's pushing Rose away, making a

resonance. We've all loved someone and it hasn't worked magnificent
sacrifice, because he loves her. (And we've all

out, for whatever reason, so we've found someone else. done that
with someone we love, haven't we?) That's why

We've moved on. Even the teenage virgins find someone you
describe him in the script as 'Heartbroken'. You're

real, someone who exists beyond the posters on their hung up on
the idea that Rose must be dumb to choose

bedroom walls. And yet we know - we always know to stay on
Bad Wolf Bay, but she doesn't choose, does

- that the next love is not the same, they're not as good, she? Not really.
He does.

we're settling for second best. We're all just making do.

Like Judith in The Second Coming, we're all hoping that FROM: RUSSELL T
DAVIES TO: BENJAMIN COOK

FRIDAY 22 FEBRUARY 2008

18:08:59 GMT

someone better will come along, someone as incredible as
our First Love or as perfect as the girl or boy in the posters PANIC!!!
on our bedroom wall. Or is that just me? Oh God...

Sorry I haven't written
for a few days. On Monday,

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK I've just two weeks to
write the Christmas script... and

TUESDAY 19 FEBRUARY 2008 14:18:55 GMT

I haven't a clue. There
have been no Maybe thoughts

RE: SKINS WINS! while I've been ill,
and now I'm worried because I'm

still feeling ill. I've got
this cough that I can't shake off,

I take your point about accepting second best, making I'm losing
sleep because I'm coughing so much, and

do with Doctor #2, and how we can all recognise that, naturally I
think it's cancer because, well, that's what

because we've all done it (we lie to kids, we tell them smokers think.
I'm cocking things up like buggery here.

that those bedroom posters are fantasies - bollocks, I'm going back
to Cardiff on Monday. I need to be there,

they're the best! Everything else is a pale imitation), but to lock myself
away, to panic some more and bang my

the problem is, none of us does it THAT QUICKLY. head against
the wall.

Not in three pages. Accepting second best is a quiet,
passive condition -- universal, yes, but you have to slide FROM: BENJAMIN
COOK TO: RUSSELL T DAVIES

19:16:03 GMT FRIDAY 22 FEBRUARY 2008

that into a drama. It's what Rose has done with Andy in
Bob & Rose, it's what Vince does when he goes out with RE: PANIC!!!
Cameron in *Queer as Folk*... they're making do with

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compromises and imagining themselves happy, wishing »I never
think of it as work, really, no matter how
themselves happy, even if it isn't true. But no one does much hard graft
I actually do. Even if no one ever saw

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DOCTOR WHO THE WRITER'S TALE

dimensional happened. It's a

retroclosure - see, I really

get that stuff now!

ROSE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

No, but I spent all that

FRIDAY 22 FEBRUARY 2008 19:18:16 GMT

time, trying to find you.

I'm

RE: PANIC!!!

not going back now.

THE DOCTOR

But you've got to. Cos we

cost,

saved the universe at a

and the cost, is him.

(ie, Doctor #2)

Text message from: Ben
Daleks. He

He destroyed the

too

committed genocide. He's

Sent: 25-Feb-2008 23:12

dangerous to be left on his

Please don't tell me you missed tonight's

OWN.

Skins...?! How shocking was Sid's dad's death?

That long, lonely day in Sid's house, that was

just wonderful. Bryan Elsley, all is forgiven!

Text message from: Russell

Sent: 26-Feb-2008 00:32

That episode was brilliant. BRILLIANT! Isn't

The Tardis groans.

it weird? Skins has got so much better by
bringing the parents right into the centre
and by sidelining the shagging and clubbing
somewhat. In some ways, it's the opposite of
what it was. Bloody marvellous, though.

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 1 MARCH 2008 16:28:17 GMT

RE: PANIC!!!

you.

And I'm him!

takes

most

life...

But Rose now looks back at the
Tardis (dialogue has taken them a
good 20 feet away, good distance).
At the Doctor.

last

life,

you

...but hold on. This is the
parallel universe, right?

THE DOCTOR

We've got to go. This reality
is sealing itself off. For
ever.

Rose steps forward, a little -

ROSE

But it's still not right. Cos
the Doctor's still...

THE DOCTOR

Rose looks at them both. And

control. The two Doctors; the
important decision of her

ROSE

All right. Both of you.
Answer me this. When I

stood here, on this beach,
on the worst day of my
what was the last thing

said to me?

(to the Doctor)

THE DOCTOR

You're back home.

Go on. What was it?

THE DOCTOR

I said, 'Rose Tyler.'

DONNA

And the walls of the world

498

are closing again, now

the Reality Bomb never

sentence

ROSE

And how was that

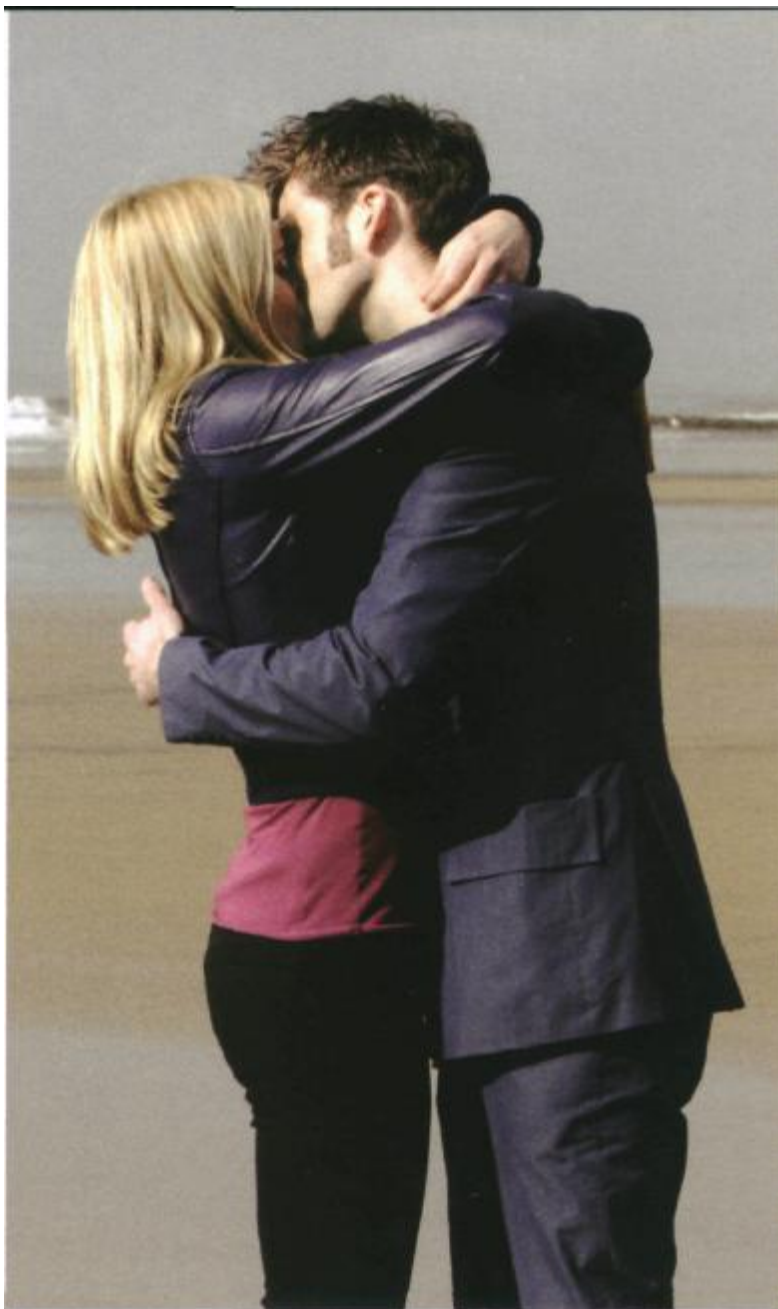
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HEROES

CHAPTER FIFTEEN: TIME FOR

Then the Doctor turns, goes into
the Tardis, Donna following -



Rose & Doctor #2 separate only as

they hears the door slam -

decision to Rose, put
to push away the
in! Then the scene
-- !', as the TARDIS
hand, and a wide shot
happy, David is happy,
rewrite, done.

Bay scene is better
David... are you

The kiss is back in there - and so is Rose Tyler!

gonna end?

THE DOCTOR

...does it need saying?

weight off my mind.

She turns to Doctor #2.

driving me mad. It

Fortnight. Literally, all

ROSE

Basically, I've given more of the
her in control, and used that control
original Doctor. And the kiss is back
finishes as before: Rose saying, 'No
fades away, Doctor #2 taking her
of the now-empty beach. Julie is
pew, good. Series Four, final

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SATURDAY 1 MARCH 2008 16:47:51 GMT

RE: PANIC!!!

Ahh, that's the one! That Bad Wolf
now, isn't it? Never mind Julie and
happy with it, Russell?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SATURDAY 1 MARCH 2008 17:13:56 GMT

RE: PANIC!!!

I am delighted. That is such a

Knowing that it wasn't working was

hung over me, during Chicken Pox

the time. I tell you what helped: I

watched the footage of

And you. Doctor. What was the

end of the sentence?

filmed it for Doctor Who

that I could see

And he smiles. He leans in close.

draft of 4.13, because

Gentle.

slow! (I'd been worried

And he whispers.

Davros stuff had gutted the

then I realised that it's

It's the most powerful moment; he

steps back again, he and Rose just
because the read-through

staring at each other. Awestruck.
scenes.) I could see what

Dazzled.

realised how good the kiss

Then suddenly, on impulse, she
had no consequence. That's

leans forward, pulls the Doctor
But it's obvious, in the end,

down by the lapel -
choosing between two

And kisses him!
finally, I've written clearly,

Rose is in control.

And that's all the original Doctor
When Rose is in the

needs to see.

looking at him with

Heartbroken.

That, too, puts the

the 4.12/4.13 read-through. They

Confidential, then edited it together fast so

it - and they had to read the first

that's all that I'd written. It was so

that cutting all that history-of-

script and left it a bit vacuous, but

the best cut I could have made,

drags terribly around about those

worked and what didn't, and I

was, but equally that the kiss

why it wasn't earning its place.

isn't it? The scene is about Rose

Doctors. So, on the last draft,

obviously, Rose making that choice.

The rushes have helped, too.

TARDIS with Doctor #2, Billie is

sheer lust. As only Billie can do!

power into Rose's hands. The mechanics start to work...

Donna knows it too, glancing at him.

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THE WRITER'S TALE

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

MONDAY 3 MARCH 2008 23:50:38 GMT

RE: PANIC!!!

1. INT. TARDIS - NIGHT

REPEAT the end of 4.13; THE DOCTOR
alone. He walks around the console.

A bleep from the scanner, he

studies it...

THE DOCTOR

What?

(looks

closer)

What??

(even closer)

Whaaaat???

And he's bending forward, staring,

not, noticing... the TWO CYBERMEN

rearing up behind him!!

NEW MATERIAL. The Doctor spins

round - !

THE DOCTOR

(CONT'D)

What?!

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

TUESDAY 4 MARCH 2008 00:07:55 GMT

RE: PANIC!!!

-



FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

TUESDAY 4 MARCH 2008 02:18:21 GMT

CYBERMAN ARSE

500

Cybermen in the Victorian snow in 4.14 The Next Doctor.

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CHAPTER FIFTEEN: TIME FOR HEROES

FX: THE TWO CYBERMEN... fade away...

Then he wanders on, calls out to an

URCHIN:

The Doctor looks round, hearing a

whoosh...

THE DOCTOR

You there, boy, what day is

FX: THE TWO CYBERMEN reappear,

this?

fading up at the top of the ramp.

Both flailing, slowly, as if

URCHIN

falling...

Christmas Eve, sir!

The Doctor takes a step towards

THE DOCTOR

them, boggling!

In what year?

FX: and the two CYBERMEN fade

URCHIN

again. A second later, one fades

You thick or something?

back into existence, right by the

wooden door; it's as though they're

THE DOCTOR

phasing through the Tardis.

Oy! Answer the question!

FX: CU that Cyberman fades, gone.

URCHIN

Year of our Lord 1851, sir.

The Doctor runs to the console,

throwing levers -

THE DOCTOR

Good, right, fine, and I don't

THE DOCTOR (CONT'D)

suppose you've seen any men,

Falling through the Vortex!

sort of tall, sort of metal,

But heading for where...?

men made of metal, with ears,

like handles, big handle

The Tardis lurches, CAMERA SHAKE!

things, metal, no...?

The Doctor running around the

console, feverish, levers, buttons,

The best title for this episode would be The

Two

switches, then -

Doctors... but maybe not. The New Doctor, perhaps?

Or

Bump! Landed! The Doctor runs to *The Next Doctor! I quite like The Next Doctor.*
I'm glad

the door, heading out - to have started, though worried by what's
to come. I had

CUT TO: a fair bit of Cybermen-in-Victoriana
worked out, but

this two Doctors story, the real story, is so
strong that

2. EXT. VICTORIAN STREET - DAY it's sort of knocking out everything
else. That's good.

THE DOCTOR steps out of the Tardis. It shows that it's a strong concept. But
it's kind of left

me clutching broken bits of story. Then
again, a lot of

Snow! In a STREET MARKET. It's a that Cybermen stuff was dark -
graveyards and things

working-class area of London, all
busy and bustling... -- whereas this new stuff is fun and lively, it's
even going

to get knockabout, and that's good for
Christmas Day.

Vendors, cocky lads, working
You ask how a writer finds their voice.

Now, that's a

girls, crones, braziers, beggars
in doorways, hot chestnuts, smoke, question! Everyone has a voice, in life
and in print, but

steam, the works. finding it in print takes time. There's no
technique for

finding it, I don't think, and it's never a
hundred per cent

The Doctor walking through.

Gradually relaxing into a smile. individual. Yes, imitate like hell. Everyone
does. But I'm

Soaking it in. He's loving it, the not sure that it happens on purpose; it's a
natural process.

sheer colour and bustle and noise; We all do it in speech, maybe even with
thought. I can

this is what he travels for.

hear conversational riffs in my speech
patterns that are

Throughout all this, a CAROL can be torn from my friends, dozens of people,
and writing

heard; a new Murray Gold Christmas is the same. Gaining a voice, whatever
that is, comes

Carol. Jolly & sinister, like the

501

best hymns. The Doctor passes the with experience and practice - and the
writing, again,

CAROLLERS, stops for a listen. is indivisible from the person. Your voice
tends to be

yu

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Gynt where he's surrounded by

1. The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and what problems they are trying to solve. 2. Once a market need has been identified, the next step is to develop a concept for a product that meets that need. This involves brainstorming ideas and selecting the most promising one. 3. The third step is to create a prototype of the product. This allows the designer to test the product and make any necessary adjustments before moving forward with production. 4. After the prototype has been created, the next step is to conduct a feasibility study. This involves assessing the technical, financial, and market viability of the product. 5. Once the feasibility study has been completed, the next step is to develop a business plan. This document outlines the company's goals, strategies, and financial projections. 6. The final step in the process is to launch the product into the market. This involves marketing the product, distributing it, and providing customer support.	1. The first step in the process of creating a new product is to identify a market need. This involves conducting market research to determine what consumers want and what problems they are trying to solve. 2. Once a market need has been identified, the next step is to develop a concept for a product that meets that need. This involves brainstorming ideas and selecting the most promising one. 3. The third step is to create a prototype of the product. This allows the designer to test the product and make any necessary adjustments before moving forward with production. 4. After the prototype has been created, the next step is to conduct a feasibility study. This involves assessing the technical, financial, and market viability of the product. 5. Once the feasibility study has been completed, the next step is to develop a business plan. This document outlines the company's goals, strategies, and financial projections. 6. The final step in the process is to launch the product into the market. This involves marketing the product, distributing it, and providing customer support.
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you're not so consciously aware o



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503

yuli@sha

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David Tennant and two Cybermen film the (original) final scene of 4.13, with First Assistant Director Simon Morris in the background.

FROM: BENJAMIN COOK TO: RUSSELL T DAVIES

SUNDAY 23 MARCH 2008 02:04:12 GMT

HELLO AGAIN!

The Next Doctor script that doesn't really work either?

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK

SUNDAY 23

MARCH 2008 02:35:31 GMT

RE: HELLO AGAIN!



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DAYS LATER...

on. The finality of it. You could almost turn your telly brilliant, the Titanic was brilliant, and the Cybermen...

off and say, 'Right, that's the end', and it's my job to aren't. They're kind of a poor cousin to those first two

make sure that people never, ever do that. The story goes cliffhanger surprises. Catherine Tate and the world's most

on, the Doctor survives. The final scene does add to the famous ship were just gobsmacking. Cybermen, not so

plot, because it's a new plot. Yes, I've done that 'What? much. I knew that. It just took me a long time to hear it.

What?? Whaaaaat???' twice before, but that's the point. It's And I'd completely forgotten that we'll have shot the

a running gag. I'd like to think that it's almost expected material to run a proper Christmas Special trail. Good

now. Imagine it without that ending. People would be point! Everything I'm saying about 'new adventures to

saying, 'What, no "Whaaaaat???"...?' come', we can achieve that after the credits.

Hmm. I'm saying all that, but... well, you have tapped Also, we're way over on the 4.14 FX list, and Scene 1 has

into something there, maybe, because there was a problem a good 15 days of FX, as the Cybermen vanish and tumble

with that scene. They had to phone me from set. The through the Time Vortex, heading for Victorian England.

problem being: how wet is David? He's just stepped out of If I cut those 15 days, we'd be back on track. Plus, plus,

the rain, then he's got to run straight from that TARDIS plus... yeah, the thought of the Doctor landing in Scene

scene and directly into the Christmas Special, chasing 1 of 4.14, just arriving, fresh and happy and unbound by

Cybermen. But he can't spend the whole of 4.14 soaking continuity to 4.13, is rather lovely. New episode, new start,

wet. Over the phone, we reached a compromise: David is Christmas Day, off we go. And another thing -- I've been

a bit tussled, he's dried off his jacket, so it's a few minutes thinking about this a lot! -- confronting the bride and the

later when he meets the Cybermen. That's what they *Titanic was fun, but starting 4.14 with Cybermen phasing*

shot. But it's one of those on-the-spot decisions that's put in and out of reality is such a sci-fi opening. In a bad way.

my teeth on edge. (My fault.) You should feel that the It's kind of off-putting. Besides, if we're reshooting the end

Doctor has just left Wilf, that he's still thinking of Donna. of 4.13 anyway, the Doctor can now be wet and bedraggled

By putting in an offstage break, it's kind of interrupted and sad, so that problem is solved too.

the sadness. Plus, they didn't shoot the-Doctor-walking-right, you win! Well, hold on, I'll talk to Julie Oh, all

around-the-console-sadly for long enough. You can tomorrow. She does love her 'What? What?? Whaaaat??'

imagine the music swelling, the tragedy of it all... but not

for only ten seconds! We need longer, so we've already set **Text message from: Russell**

that aside for a reshoot. Gaps are opening up in that scene. **Sent: 26-Mar-2008 14:06**

But I do like it. Honestly. You should see it. When the Benjamin! I just talked Julie through changing

Cyberman stand into shot, it's like... wow! Cybermen! the end of 4.13 - no cliffhanger, no Cybermen,

Great ending! run a trail instead - and she likes it! I told her

hope that script it was my own idea, so hah! I

FROM: RUSSELL T DAVIES TO: BENJAMIN COOK gets a 10/10 from you now...

TUESDAY 25 MARCH 2008 22:30:02 GMT

RE: HELLO AGAIN! **Text message from: Ben**

Sent: 26-Mar-2008 17:25

Do you know what? It takes time. For notes to sink in, Much better! Yes, it's a 10/10 episode now.

sometimes. And I've kept thinking about what you said,

about the Cybermen. It's kept niggling. Partly because **Text message from: Russell**

you've spent most of these e-mails being Invisible Ben, so **Sent: 26-Mar-2008 18:25**

for you to pipe up, you must feel it strongly...
correspondence have changed

You and this

Oh God. What I'm saying is: you're right. I think you're
whole ending to the series!

the script! The

right. Hand on heart, when you get a good note, it chimes
is going to spin off its axis.

Now the world

with something that you're already thinking. Right at the
power, Ben. Power corrupts! No,

Beware the

505

back of my mind, I think I'd always thought, right from the
Thank you. See you later.

but seriously.

moment I typed that last scene, that the runaway bride was

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FROM: RUSSELL T DAVIES TO: BRYAN ELSLEY
DAVIES

SUNDAY 20 APRIL 2008 12:35:56 GMT

HELLO

FROM: BRYAN ELSLEY TO: RUSSELL T

MONDAY 28 APRIL 2008 16:45:18 GMT

RE: HELLO

Who man. I've always wanted to meet you. I think you're

Times, I think, where you spoke about new forms of

1. The first step is to identify the problem.

2. The second step is to define the problem.

3. The third step is to analyze the problem.

4. The fourth step is to develop a solution.

5. The fifth step is to implement the solution.

6. The sixth step is to evaluate the solution.

7. The seventh step is to monitor the solution.

8. The eighth step is to maintain the solution.

9. The ninth step is to improve the solution.

10. The tenth step is to conclude the solution.

11. The eleventh step is to document the solution.

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APPENDICES

APPENDIX 2

FROM RUSSELL TO STEVEN

THE DOCTOR'S SON



Dear Stefan Mofet, please
can u make this storey
please thank u x x

yuli@sha

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WORKS REFERENCED

DOCTOR

WHO

OTHER

SHOWSAND ITS SPIN-OFFS (in
chronological W O R K E D O N
BY R U S S E L L T D A V I E SOrder)

Bob 6" Rose (2001) - Russell's six-part ITV romantic drama
Doctor Who (1963-present) - an alien known as 'the'
focusing on a gay man falling
in love with a woman

Doctor', a Time Lord, with the
ability to regenerate *Casanova (2005) - Russell's three-part BBC drama*

into a new body and personality, at
least 12 times, in telling the life of
eighteenth-century Italian adventurer
order to cheat death, travels
through time and space Giacomo
Casanova (David Tennant)

in a ship called the TARDIS, which
is disguised as a *Coronation Street (1960--present) -- ITV soap, created*

London police box. The show ran

on the BBC from by Tony Warren, set in a fictional street in Lancashire.

1963 to 1989, with seven successive actors playing Russell was a storyliner in the mid 1990s, also writing

the Doctor. A TV movie starring Paul McGann the direct-to-video special Viva Las Vegas

was made in 1996. The show was revived in 2005,

Dark Season (1991) - Russell's six-part

BBC teen

produced by BBC Wales (most of the show is filmed drama telling of the adventures of three adolescents

in and around Cardiff), with Russell T Davies as and their battle to save their school from the actions

showrunner: of the sinister Mr Eldritch

Series One (2005) - starring Christopher
daytime soap, created by

Families (1990-1993) - ITV

Eccleston, Billie Piper and John
Barrowman Kay Mellor,
following two families: the
Thompsons,

The Christmas Invasion (2005) - Christmas based in
Cheshire, England, and the Stevens,
living in

Special, starring David Tennant
and Piper Sydney, Australia.
Russell wrote various episodes

Series Two (2006) - starring Tennant and Piper
Russell's five-part ITV drama

Mine All Mine (2004) -

The Runaway Bride (2006) - Christmas Special, about
Max Vivaldi, who believes that the
city of

starring Tennant and Catherine
Tate Swansea belongs to him -
and is proved right!

Series Three (2007) -- starring Tennant, Freema
Russell's Channel 4 drama series

Queer as Folk (1999) -

Agyeman and
Barrowman chronicling

the lives of three men in
Manchester's gay

village

Voyage of the Damned (2007) - Christmas
around Canal Street

Special, starring Tennant and
Kylie Minogue

Queer as Folk 2 (2000) - two-part TV special

Series Four (2008) -- starring Tennant, Tate, Piper, concluding
the Queer as Folk story

Agyeman, Barrowman and
Elisabeth Sladen

*Revelations (1994) - short-lived
Granada/Carlton soap*

The Next Doctor (2008) - starring Tennant and opera,
devised by Russell

David Morrissey

The

Grand (1997-1998) - hotel-set ITV period drama, Doctor Who Confidential (2005-present) -

BBC written by Russell

Three's
behind-the-scenes companion
show

The Second Coming (2003) - Russell's two-part

ITV Torchwood (2006-present) - adult-themed Doctor drama

concerning the realisation of Steve
Baxter

Who spin-off show, created by Russell,

concerning (Christopher Eccleston) that

he's the Son of Godthe Cardiff branch
of a covert agency, the

Why Don't You...?

(1973-1995) - BBC children's Torchwood Institute, led
by Captain Jack
Harkness magazine show, which
Russell produced and
directed(Barrowman), that
investigates

extraterrestrial between 1988
and 1992incidents on Earth. Series
One debuted on BBC

Three in October 2006, and Series
Two on BBC Two

OTHER TV
SHOWS DISCUSSEDin January 2008

The Sarah Jane Adventures (2007-present) - BBC
- BBC magazine programme

Blue Peter (1958-present)

One's Doctor Who spin-off show for
children, created for children

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by Russell, focusing on
investigative journalist Sarah *Buffy the*

Vampire Slayer (1997-2003) - US drama

Jane Smith (Elisabeth Sladen)

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WORKS REFERENCED

series, created by Joss Whedon,
about a young woman, *Neighbours (1985-present) -*
Australian soap opera,

Buffy Summers, chosen by fate to
battle against created by Reg
Watson, set in Ramsay Street, a cul-
de-

vampires, demons, and the forces
of darkness sac in the fictional
suburb of Erinsborough

Casualty (1986-present) - BBC medical drama, created *The New Paul*
O'Grady Show (2006-present) - Channel

by Jeremy Brock and Paul Unwin,
based around the Four chat
show presented by comedian Paul
O'Grady;

fictional Holby City
Hospital originally ran on
ITV (under the title The Paul O'Grady

Coupling (2000-2004) - BBC sitcom, created and written *Show), from 2004*
to 2005

by Steven Moffat, about a group

of thirtysomething friends *Only Fools and Horses*
(1981-2003) - BBC sitcom,

Desperate Housewives (2004-present) - US drama series, created
and written by John Sullivan,
focusing on

created by Marc Cherry, following
the lives of a group of brothers
Derek and Rodney Trotter's attempts
to get rich

women, seen through the eyes of
their dead neighbour, *The People's Quiz* (2007) - BBC
Saturday-night quiz

and the secrets that lie beneath
the surface of suburbia show (full
title: The National Lottery Peoples
Quiz),

Early Doors (2003-2004) - BBC sitcom, created and hosted
by Jamie Theakston

written by Craig Cash and Phil
Mealey, set in a small *Primeval* (2007-present) - ITV
sci-fi drama, created

pub, The Grapes, in
Manchester by Adrian

Hodges and Tim Haines, about a team of

EastEnders (1985-present) - BBC soap, created by
Julia scientists that investigates anomalies in time and deals

Smith and Tony Holland, set in the fictional Albert with creatures that travel through

Square in the East End of London

The Royle Family (1998-2006) - BBC sitcom, created by

Fawlty Towers (1975-1979) - BBC sitcom, created
and Caroline Aherne and Craig Cash, about the working-

written by John Cleese and Connie Booth, set in a class Royle family, who rarely do anything other than

fictional Torquay hotel watch television, chat, eat, smoke, and drink

Give Us a Clue (1979-1997) - ITV's gameshow version
- E4/Channel 4 drama, created by

Skins (2007-present)

of charades, which ran until 1992; BBC One attempted Brian Elsley and Jamie Brittain, about a group of sixth-

a revived version in 1997 formers growing up in Bristol

High School Musical (2006) - US TV movie musical, debut in 2010) - US science-fiction

Star Wars (set to

written by Peter Barsocchini and made by the Disney series, yet to be given an official title, focusing on

Channel, concerning students and rival cliques at a characters from the galaxy of the Star Wars movies

fictional high school in New Mexico

The South Bank Show (1978-present) - ITV arts

/, Claudius (1976) -- BBC adaptation of Robert Graves'

/, magazine show

Claudius and Claudius the God novels, scripted by Jack BBC series for pre-school

Teletubbies (1997-2001) -

Pulman children; created and written by Anne Wood

CBE and

Jekyll (2007) - six-part BBC drama series, written by

Andrew

Davenport

Steven Moffatt, starring James Nesbitt as a modern-day *The XFactor (2004--present) - ITV talent show contested*

descendant of Dr Jekyll, who has begun transforming by aspiring pop singers

into a version of Mr Hyde

Life on Mars (2006-2007) - BBC drama series, created

MOVIES

DISCUSSED _____

by Matthew Graham, Tony Jordan, and Ashley Pharoah,

about a policemen, Sam Tyler (John Simm), who's hit by *Dangerous Liaisons (1988) - based on a play, by*

a car in 2006, and wakes up in 1973 Christopher Hampton, about eighteenth-century French

Longford (2006) - one-off Channel 4 drama, written

by aristocracy; in turn based on

eighteenth-century novel

Peter Morgan, about Moors
Murderers Ian Brady and

Les Liaisons

dangereuses by Pierre Choderlos de Laclos

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Myra Hindley

Finding

Nemo (2003) - computer-animated movie,

Most Haunted (2002-present) - Living TV show

based produced by Pixar and

Disney and written by Andrew

on investigating purported
paranormal activity Stanton,
Bob Peterson and David Reynolds,
telling the

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WORKS REFERENCED

story of a clownfish, Marlin, in search of his son, Nemo *Chain Reaction (1991-present) - host-less chat show,*

Grease (1978) - film musical about students at the first broadcast on BBC Radio 5 in 1991, then revived

fictional Rydell High School in 1959. Written by Bronte on BBC Radio 4 in 2005. Each week, a famous name

Woodard, and based on Jim Jacobs and Warren Casey's interviews another famous name; and the interviewee

1972 musical of the same name goes on to be the following week's interviewer

The Great Mouse Detective (1986) - animated Disney *The Cherry Orchard (1904) - Anton Chekhov's last play,*

movie based on the children's book series Basil of Baker concerning a

once-wealthy family as they return to their

Street by Eve Titus. It draws heavily on the tradition of estate in Russia shortly before it is auctioned off

Sherlock Holmes, with a heroic mouse who consciously *Death in the Clouds (1935) - mystery novel by Agatha*

emulates the detective Christie, featuring Belgian detective Hercule Poirot *Jeepers Creepers 2 (2003) - horror movie, directed and 'Eleonora' (1842) - short story by Edgar Allan Poe,*

written by Victor Salva. The movie is a sequel to the considered by many biographers to be autobiographical

earlier Jeepers Creepers *Goldilocks and the Three Bears - fairy tale that first became Monsters, Inc. (2001) - computer-animated movie,* widely known in 1837

when Robert Southey composed produced by Pixar, set in

Monstropolis, a city inhabited by monsters and powered by the screams of children. His book *The Doctor*, although it was probably based on

The Poseidon Adventure (1972) - concerns the capsizing of a fictional ocean liner, and the struggles of a handful of survivors to reach the bottom of the hull before the ship sinks. It is scripted by Wendell Mayes and Stirling Silliphant, and based on a novel by Paul Gallico. The exact year

an even older story in the oral tradition of a fictional ocean liner, and the struggles of a handful of survivors to reach the bottom of the hull before the ship sinks. It is scripted by Wendell Mayes and Stirling Silliphant, and based on a novel by Paul Gallico. The exact year

Hamlet (1599-1601) - a play written by William Shakespeare, telling how Prince Hamlet of Denmark exacts revenge on his uncle for the murder of his father.

Hamlet (1599-1601) - a play written by William Shakespeare, telling how Prince Hamlet of Denmark exacts revenge on his uncle for the murder of his father.

Hamlet (1599-1601) - a play written by William Shakespeare, telling how Prince Hamlet of Denmark exacts revenge on his uncle for the murder of his father.

of writing remains in dispute

movie has been remade twice: as a television special

Harry Potter and the Deathly Hallows

(2007) - the

in 2005, with the same name, and a theatrical release, seventh and final book in JK Rowling's Harry Potter

Poseidon, in 2006

series of fantasy novels about the adventures of the

The Simpsons Movie (2007) - animated movie based

on eponymous adolescent wizard

TV sitcom/cartoon series The Simpsons, created by Matt

How I Write: The Secret Lives of Authors (2007) - an

Groening, following the lives of the residents of the anthology of writings by various provocative authors,

fictional US town of Springfield includes letters, essays, photographs and

memorabilia;*Sliding Doors (1998) - concerning the life of a woman*
edited by Dan Crowe and Philip Oltermann

who's fired from her job; the plot then splits into two *Peer Gynt (1867) - a play, written in verse, by Henrik Ibsen*

parallel universes, which run in tandem. It is written and *Prisoner of Trebekistan (2005) - a book by Bob Harris,*

directed by Peter Howitt about Alex Trebek, presenter of US quiz show Jeopardy

Six Characters in Search of an Author (1921) - play OTHER WORKS DISCUSSED written by Luigi Pirandello. During rehearsals for a play,

six characters turn up and insist on being given life *Asterix and the Laurel Wreath (1972) - the eighteenth Starship Titanic (1998) - a computer game designed by*

volume of the Asterix comic book

series (original French Douglas Adams and made by The Digital Village, of

title: Les Lauriers de Cesar), by Rene Goscinny (stories) which Adams was a founding member. The game takes

and Albert Uderzo (illustrations), following the exploits of place on a spaceship called the Titanic, which has crash-

a village of ancient Gauls as they resist Roman occupation landed on Earth

A Christmas Carol (1843) - novella by Charles Dickens,

Ten Little

Niggers (1939) - detective novel by Agatha

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telling the Victorian morality tale of miserly Ebenezer Christie (later editions re-titled And Then There Were

Scrooge, who undergoes profound

redemption over the

trapped on an island, killed

None), about ten people,

course of one night as four ghosts
visit him according to an old
nursery rhyme

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